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GOOD-BYE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MRS. MARY M. GUNNISON.

He kissed me "good-bye" in the morning,
And said "My good little wife;"
But he never will know, till the dawning
Of a truer and beautiful life,
How the words were said over and over
All the long day through,
How sweet came the breath of the clover
From fields wet with dew.

He kissed me "good-bye" in the morning;
But, ah! he never returned,
And my day has no longer a dawning—
My lamp to the socket has burned—
And life has grown cold in my bosom,
My heart is so weary and lone;
For the bud never grew to a blossom—
My love lieth under the stone.

VIOLET MILDMAY;
OR,
IN THE SPIDER'S WEB.

A THRILLING ROMANCE OF LOVE, DECEIT AND CRIME.

CHAPTER XVIII.

From shore to shore the waves roll in,
From heart to heart a love-thrill flows,
Through Summer's shine and stormful din
Our love, if true, more strongly grows.

Quite unconscious of the stab in the back, so to speak, which the cunning Captain Murpoint had delivered him, Leicester spent the evening in entertaining his guests, Lord Fitz and Lady Ethel.

Leicester was not in the best of moods for the performance of that duty, and as he rode back from Coombe Lodge, a dogcart with Lady Ethel's change of costume following him, he longed to have the evening to himself, that he might be at liberty to think over the incidents of that eventful day.

An important question, born of a momentous dream, was troubling Leicester's mind. In the breathing moment 'twixt life and death, as it were, when he had held Violet's yielding form to his breast, he had uttered some few passionate words—ah, that was it. Had he uttered them, or only thought them? Had he called her his darling, and so put into words the passionate emotion of the moment, or had he in his excitement merely thought them? If he had given them tongue, his duty was clear. He must go over to the Park to-morrow morning and make an addition to them. He must ask Violet Mildmay to be his wife!

At the thought of such an important step, such a leap from his present life and condition to so new, strange and so important a one, he lifted his hat and drew a long breath. Did he love her sufficiently to warrant his taking that step? He knew that he was of a passionate, impulsive nature at heart, though his training rendered him outwardly impassive and cold. Was this feeling, which had suddenly cast its glamour over him, true love or only transient passion?

While he was asking himself that and half-a-dozen similar questions, he found himself at the door of the Cedars. By a great effort he cast off himself, as it were, and threw himself into the affairs of the moment.

"Well, Lady Boisdale," he said, entering the drawing-room, "here is a bundle of clothes, with your mamma's permission to stay with us as long as you please. She was in doubt at first, and it was not until I had offered to remain in her hands as hostage for your safety that she consented. I think that the dread of having the hostage was worse than the doubts of your welfare, and so she consented."

Ethel laughed, and, under Mrs. Dodson's wing, went to effect the change.

"Dinner's been kept waiting," said Mr. Dodson, who was dreadfully hungry. "You won't dress to-night, will you, Leicester?"

"No," said Leicester, pulling out his watch, "not to-night, if my mother and Lady Boisdale will excuse me. Bertie, I see, has stolen a march upon me," he added, as Bertie entered the room in evening dress.

"Oh, yes," said Lord Fitz, who was, of course, in his tweeds. "He couldn't eat his dinner in anything but a swallow-tail and black trousers—could you, Bert?"

"To tell you the truth," said Bert, "I could everything and anything, I'm so hungry."

"Come along, then," said Leicester, as the ladies re-entered.

And so, very happily, and with the smallest of ceremony, they took the ladies into the dining-room.

"I'm afraid that the fish is spoiled," said Mrs. Dodson; "but if you young people will keep out in storms till past the dinner-hour, you must take the consequences."

Ethel smiled. She did not care very much if the fish was spoiled, and Bertie did not care at all. If the fish was spoiled, the chickens fricasseed were all right, and Leicester, who was one of those modern heroes who can be in love and enjoy their dinner at the same time, set himself seriously to get through the meal.

All the young people were hungry, and Bertie was the most attentive and talkative. He was in excellent spirits; for, with Ethel by his side, and the prospect of having her to himself without the interference of Lady Lackland or Captain Murpoint, he might fairly be considered to be having his innings.

After dinner the young gentlemen recounted their adventures to Mr. Dodson, who could not understand, and said that he could not, what amusement there could be in risking your life in a small yacht on such a deep piece of water as the ocean. Nevertheless he was very jovial, and passed the claret assiduously.

In the very best of spirits they joined the ladies in the drawing-room.

"What shall it be?" said Mr. Dodson, sipping his coffee, and eyeing the whist table wistfully.

"Oh," said Leicester, with a sly glance at Bertie, who had already made his way to Ethel's side, "suppose we have a rubber, madam, and I will play against you and Lord Boisdale."

"Very well," said Mr. Dodson, rubbing his hands, and the gentlemen drew the table to the centre of the room.

"But, my dear," said Mrs. Dodson, "I can't think of leaving you, really I cannot."

"Please don't mind me," said Ethel, with her sweet, grave smile. "I am not fond of whist, and I would rather sit still and see you play; besides, perhaps you will let me give you a little music."

"Will you really?" said Mrs. Dodson, delighted at her amiability. "You are good-natured, my dear," and, with a pleased, affectionate smile, the warm-hearted old lady took her seat opposite her darling Leicester.

Bertie's heart had beat fast during the conference, for he was assured that from mere wanton mischievousness Leicester would compel him to play, but when he saw how Leicester had managed it he felt grateful indeed.

He sipped his coffee, looking down upon Ethel with a glow of delightful satisfaction at getting her all to himself, and for some time was silent. At last he said:

"Now for your promise. Will you come and play something?"

"Not just now," said Ethel; "it would disturb them. Will you get me another cup of coffee?"

When he returned with it he said:

"Won't you have it near the window? It is so hot. I thought that shower would have cleared the air, but it does not appear to have done so."

Then he drew a small ormolu table near the open window, and made her quite comfortable in a low soft chair.

By throwing three or four cushions on the top step of the terrace he made a seat for himself very near her feet, and, leaning his golden head on his hand, was comfortable enough to talk forever.

"Summer should be all night, I think," said Ethel; "it's more beautiful than the day."

"Yes," said Bertie, "because of the contrast. Don't you think, if we had all night, we should want the bright, hot day as a relief from the monotony? By the way," he added, "there is a splendid sketch of Turner's of a Summer night which backs your opinion."

"You sketch, do you not?" said Ethel, lowering her eyes from the Venus which was glistening in the heaven to his frank, happy face.

"Yes," said Bertie, "a little."

"I wish you would show me some," said Ethel, with a slight blush.

"They are not worthy our inspection," said Bertie. "But," he added, "I will get a small portfolio down if you like. I am afraid you will think me presumptuous, showing them to you."

"No," said Ethel; "I am very fond of anything pertaining to art. I should like to see them."

He rose, and, going gravely from the room, went up to his own little sitting-room, and brought down a portfolio.

"If I came a little nearer," he said, resuming his seat, "I should be able to hold them to you."

And he opened them out.

"Did you paint that?" asked Ethel with genuine surprise, pointing her white, slender finger at a small landscape which, diminutive as it was, bore unmistakable evidence of genius.

"Yes," said Bertie; "it is nothing—I mean there is nothing remarkable in it. How do you like that?" and he held up a rough sepia sketch of the beach.

"Very much," said Ethel. "And this is the park. I recognize that oriel window."

"The ghost's window," said Bertie with a laugh. "Yes, I have a great mind to put the ghost in, but I am afraid it would spoil the value of the sketch, commercially speaking."

"And do you paint nothing but landscapes? They are very beautiful, and I had no idea ——"

She paused.

"I paint figures sometimes," said Bertie; "but they are like the landscapes, mere sketches."

He turned the portfolio as he spoke, and, opening a partition, threw out a handful of boards.

"Here are some—a Cleopatra, a Helen of Troy, a fisher-girl, and such like. All pot-boilers, you see."

"Pot-boilers?" said Ethel. "What does that mean?"

"It is an artist' phrase," said Bertie, with a laugh, "for trash of this sort, of no artistic value. When a man is in want of money he sits down and writes poems for the magazines or paints sketches like this for the picture-dealers."

"You sell them?" inquired Ethel, with a slight flush.

"Yes," said Bertie calmly; "and I find the public like dairymaids and Cleopatras with an impossible amount of hair and eyes. You would say I am wrong to paint what is not natural; but I must live. I am poor."

"Poor!" murmured Ethel, looking down upon the golden head with a tender sympathy.

To her, so high in the social scale, so surrounded by wealth, it seemed mysteriously dreadful to hear one seated so near her, a friend, say that he was poor.

"Yes," said Bertie, with his frank, genial smile, "poor. If I did not work I should starve, and deservedly. Is it not awful? Do you not despise me, Lady Boisdale?"

"Despise you?" said Ethel. "You are jesting."

"No," said Bertie, and there was a touch of sadness in his smile. "Half the world does despise the men who work for its amusement, though it would not admit it."

"I think—well, I am too ignorant to say what I think, but certainly the feeling I should entertain for genius is not contempt," she said quietly, and with gentle earnestness.

Bertie looked up at her sweet face and felt his heart beat.

Ethel avoided his eyes—which were too eloquent—and turned over the sketches.

While she was doing so he, who was watching her face, saw it crimson.

His eyes rapidly dropped to the portfolio in search of the cause and he saw her looking with curious intentness at a sketch she held in her hand.

"Do you sell all these?" she asked, with a smile, half-dignified and half-timid.

"Yes," said Bertie hesitatingly, and wondering why she asked, and what had happened to affect her so. "They are all painted to sell; needs must, Lady Boisdale ——"

"I will buy this, if you will permit me," she said, holding the portrait so that he could not see it.

Bertie colored.

"It is yours without purchase, if you will deign to accept it," he said quickly. "Is it possible that any of these poor things should have taken your fancy, Lady Boisdale? Let me see it please?"

"No," said Ethel quickly, and with a half-smile. "You shall not see it. I say that I have taken a fancy to one of these—these heads; consider me as one of the public, and—and let me become the possessor of it."

"No," said Bertie with a smile like her own. "It shall be yours, but you must let me see it. I am as curious as a woman, and I must see what has filled you with such a strange desire to own that worthless daub."

"If I show it you, you will let me have it?" said Ethel. "Remember, you said that they were to be sold."

"Agreed," he said.

Ethel turned the sketch.

It was a portrait of herself which he had painted in his room, half unconsciously, and dropped into the portfolio with the others.

He turned absolutely pale with the dread that she should think he really meant to make money out of her beautiful face.

"Forgive me!" he said. "You will believe me that I did not know it was there. Tell me that I have not offended you! Tell me—oh, what can I say to convince you that I am not guilty of such barbaric insolence as to contemplate selling that—that ——"

"Portrait of Lady Boisdale," said Ethel wickedly, as if she were reading from a price-list; "a fancy sketch by Mr. Fairfax, taken at Penruddie, price—what shall I say—ten guineas?"

Bertie was in agony.

"Ah," he said with a sigh of relief, "I see you are in jest. You did not believe that I could sell it. Lady Boisdale, forgive me! I did not know it was there. I—I painted it half unconsciously, and," he added, as the fire flashed into his eyes, "I will not part with it, though a kingdom were offered me!"

Ethel's face changed from its usual clear paleness to a bright crimson, then turned pale again.

"I will not keep you to your word," she said. "There is the portrait. It is of no consequence. Of course you—you can do what you please with it."

For answer Bertie tore it across and across.

"Rest assured," he murmured, "that even such a caricature of your face shall not be in danger of sacrilege. I will not be guilty of such presumption again, unless ——"

He paused.

Ethel, moved by one of those impulses to which her friend Violet was so subject, said:

"Unless—what?"

"Unless you grant me permission," said Bertie; and his eyes were full of meaning.

Ethel shook her head and closed the portfolio.

"You can find better and more attractive subjects for your pencil," she said, adding quickly: "If I am to play to-night I must play at once, for they are nearly at the end of their last rubber."

Bertie, whose heart was beating fast, opened the piano.

"Sing," he murmured, "sing to-night, Lady Boisdale."

Ethel, flushing slightly at the suppressed excitement in his voice and the almost commanding tone of the request, smiled.

"What shall I sing?"

"Will you let me choose?" he said gratefully. "Sing this, then. I heard you singing it at Coombe Lodge."

She hesitated for an instant, then commenced, in a low, sweet voice, which did not disturb the card-players:

"From shore to shore the waves roll in,
From heart to heart a love-thrill flows,
Through Summer's shine and stormful din
Our love, if true, more strongly grows.
From lip to lip the sweet words ring:
'Life without love is no avail;'
Birds know no sweeter song in Spring
Than echoes of a lover's tale.
Oh dear one, though ocean's wide,
Though life is long, the gods above
Ne'er fail to send the daily tide;
Will you deny me love for love?"

When she had finished, Bertie remained quite silent, but his eyes sought hers gratefully, passionately.

"Thank you," said Leicester; "that's a pretty thing. I've heard it before. Why, Bert, it's one of yours, isn't it?"

"Yes," said Bertie, in answer to Ethel's look. "I wrote it; it's a poor thing and worth nothing, until"—he added to Ethel in a lower voice—"you sang it."

Ethel's fingers strayed over the keys as if determined to drown his voice. Her heart beat fast, and with a delicious feeling of mingled fear and pleasure.

Bertie waited and waited, in the hope that she would stop and let him speak again for he was filled with a new determination to show her how deeply he loved her; but Ethel played on, now softly and with ravishing pathos, and then with a quick-timed cazonette. But all the while in her ears rang the last words of his song:

"Will you deny me love for love?"

So much for Bertie's innings. He had had his goddess to himself for the evening, and he had effected how much?

Looking down at her as she sat, her sweet face slightly bent, her eyes fixed dreamily upon the keyboard, he could not tell whether she loved him or not; and so the golden opportunity slipped from him, played into the limbo of gone-for-ever moments by Ethel's own white fingers.

In another moment the card-players rose and came round them, and Bertie and Ethel were no longer alone. The three young gentlemen, after the ladies had retired for the night, repaired to the smoking-room, where they doffed their black coats for comfortable pea-jackets and lit the fragrant weed. Bertie did not seem inclined to talk, and after a few remarks coiled himself in a corner, and puffed at his cigar in dreamy silence. He was thinking of those fair fingers toying with the keys, and so remained silent.

Lord Fitz, who had enjoyed himself amazingly, and was growing to like Leicester more and more, quaffed the Marco Bruno with extreme relish, and grew confidential.

"Think Miss Mildmay was frightened this morning?" he asked of Leicester, who had extended himself full-length upon the settle, and was smoking an old briar pipe filled with the strongest of cavendish.

"Can't say," said Leicester.

"I don't think she was," said Fitz, glancing at Leicester shyly, and then once at Bertie, whose closed eyes seemed to intimate that he was in the land of dreams. "I think it would take a deal to frighten her," he continued, in a lower voice, and with a boyish blush. "I like a girl with spirit, and—and courage, and all that, you know."

"Do you?" said Leicester, who did not want to hear Lord Fitz discuss Violet Mildmay.

Another man would have caught the hint conveyed by the cold tone of the "do you," but Fitz was young and inexperienced, and so he blundered on.

"Yes, I do; and I tell you what, half the women one sees would be better for Miss Mildmay's pluck. By Jove! she's a beautiful girl!" he added with a sigh of woe. "Don't you think so?"

Leicester grunted and blew out thick clouds from his pipe.

"I wish we could live at Coombe Lodge always," continued Lord Fitz. "It would be jolly to see more of the Mildmays, but for that bore of a captain. I wonder whether Viol—I mean Miss Mildmay—means coming to town. Mrs. Mildmay must know about it."

"Can't say," said Leicester curtly.

"If they do," said Lord Fitz, in a burst of boyish confidence, "I shall get Ethel to call upon them pretty often, make chums with Mrs. Mildmay, and—so get to see some of them."

"Oh," said Leicester grimly.

"Yes," said Fitz with another sigh. "She's the most beautiful girl I've seen, and I like her better than any other I know, and—and—in fact, old fellow, I'm quite spooney on her. I feel quite queer quite off my head, when she's pleasant; and, by Jove! she's always that, for there's none of that nonsense with her you see with most girls. She looks you in the face steady and straight; she doesn't simper and smile at every word you say, as if she thought you were wonderfully clever."

He paused, blushing like a girl, and poured himself out another beaker of hock.

Leicester smoked on grimly, but feeling particularly inclined to pitch my Lord Fitz out of window.

"You see," continued the love-sick boy, "if—if—if ——"

"Oh, don't be afraid," said Leicester with something like a grim smile. "I shan't think you remarkably foolish—or ——"

"Or remarkably clever," said Fitz, laughing. "No, by Jove! no one thinks me that. What I was going to say was, that if—if Violet—I mean Miss Mildmay—could—could bring herself to think anything of such a simple, addle-headed fellow like me, why, why, it would be a ——"

"Fine thing for Miss Mildmay?" put in Leicester when the boy stopped.

"Well," said Lord Fitz meekly, and with a crimson blush, "I don't mean to say that I'm any more worthy of her because I'm a lord; but I mean to say that one who is so beautiful, so graceful, so what do you call it?—majestic—ought to be a countess. Don't you understand?"

"Perfectly," said Leicester grimly.

"By Jove! she'd be the most beautiful belle of the lot! Wouldn't she look well at the drawing-room! Why, the Prince himself might be proud of her! Yes, she ought to have a coronet upon her brow—and—and—I hope to Heaven she'll let me place it there."

"Rather devout," said Leicester, whose face had set as hard and as firm as a stone, and whose lips were curled into something between a grim smile and a threatening snarl. "Rather devout, at least. Will you take any more wine? I'll ring for another bottle."

"No, no," said the young lord, "no wine. I shall sleep all day to-morrow if I go in for any more of that Marco Bruno. Good-night, old fellow! I'm afraid I've bored you dreadfully."

"Oh, no," said Leicester, "good-night. I never was so well entertained in my life."

The simple young Fitz took his candle and departed, and Leicester filled his pipe and smoked like a Red Indian until the dawn began to break.

Then he rose, pitched the pipe on the table, and shook Bertie by his shoulder.

"Come, brother lunatic," he said with a sarcastic smile; "let's to bed. Wise men are thinking of getting up."

"What's the matter?" asked Bertie, looking sleepily up at his friend's dark, frowning face.

"Nothing much," said Leicester significantly. "We've been dreaming—you and I, mon ami—dreaming that we had it all our own way, and were going to do as we liked. We shall wake up to a different conclusion, it strikes me."

CHAPTER XIX.

Oh, trifle not with hearts; for they are the playthings
Of the high gods, who inspire them with the joys and woes
To feed themselves with laughter.
Let men be merciful, being less mighty.—FULLER.

In the morning Leicester and his guests walked over to the Cedars. He would have liked to have been alone; but that was impossible under the circumstances, so he contented himself with hoping that he might get an opportunity of speaking to Violet alone. But Violet had spent the wakeful night in planning for herself a desperate course of action. She was, as she told herself at breakfast-time, prepared to meet "the flirt" on his own ground.

Nothing would do for Mrs. Mildmay but that she insisted that the Cedars' party should remain all day to dinner, and to see the evening out, and a footman was dispatched with the invitation for Mr. and Mrs. Dodson.

"I am so delighted you have come," said the good-natured lady; "for I do think Violet is quite *triste* and needs a little excitement."

They were standing on the lawn chatting, and Leicester glanced up at the upper windows expecting to see a blind down.

"Miss Mildmay not well?" he asked.

"Yes," said Mrs. Mildmay. "But a little low-spirited, I think. She will brighten up when she hears that you are here. James" and she called to a footman who was passing, "please ask Miss Violet to come down."

But Violet did not need any information.

She saw the group approach from her window, and as Leicester's long limbs strode across the lawn her heart beat violently.

"He has come for another flirtation, has he?" said the mortified, suffering girl. "Well, he shall not be disappointed. He shall see that two can play at his contemptible game."

So saying, she thrust a camellia in her glossy hair, called a smile, perhaps the first artificial one she had ever forced, to her beautiful face, and stole down the stairs, bursting upon the group like a vision of oriental beauty.

Leicester advanced, but Violet passed him and went to kiss Ethel. Then she shook hands cordially with Bertie, added a blush when repeating the salutation for Lord Fitz, and pretended to have forgotten that Leicester had not received a word.

"I'm so small," he said, with a smile, "that no wonder Miss Mildmay overlooks me."

"Did I not shake hands?" said Violet, looking him full in the face, not with coldness, but with a pleasant, indifferent, painfully frank friendship. "Did I not? How stupid of me! But I was overwhelmed with surprise," and she gave him her hand with a cool, self-composed smile which staggered him.

He had expected to see her face light up with its beautiful flush, at least, or to have seen her eyes drop before the reverent glance of his. But no; she was as self-composed and calmly pleased to see him as if he were an old woman come in about some parochial affairs. However, he consoled himself with the reflection that he should get her to himself directly, then—but hope whispered a delusive tale. Before three minutes had passed Lord Fitz plucked up courage to say:

"Miss Mildmay, you said you would show me your flowers."

"Did I?" said Violet. "Then I will redeem my promise," and, with a smile, she led him to the conservatory—that very conservatory in which Leicester had lounged but a few days ago, listening to her frank laughter and drinking in the charm of her youth and beauty.

With a blush of pleasure Fitz walked off with her, and soon his boyish laugh could be heard from the greenhouse, joined with Violet's musical peal. Leicester, already inclined to be jealous after the confession Fitz had made, stood listening to the commonplaces of Mrs. Mildmay and pulling his moustaches with grim annoyance. At last he determined to go to them. He went, and found Violet seated in a rustic arbor, with the fountain in front of her and the music of the cage birds all around, and Fritz at her feet twisting up a wreath of tropical creepers. It was enough to fire the blood of a less passionate man than Leicester. It sent that hard curve to his lips directly. Violet glanced up as he entered and, with a cool smile, said:

"Can you find a seat, Mr. Dodson?"

"Thanks," said Leicester; "I would rather watch the performance standing."

"Like the people at the theatre who want to go early," said Violet, with charming insolence.

"Exactly," said Leicester. "Not that I shall tire of the performance before the performers themselves."

"I never should tire," said Fitz, with a blush at his own courage. "I will sit here at Miss Mildmay's feet to all eternity if she will let me."

"And the glasshouse stands as long," said Leicester, with a fine sneer.

Violet smiled down at Fitz graciously.

"Have you finished the wreath, Lord Boisdale? You must make a long one. I shall want one for my ponies, Dot and Spot."

"To deck them with when you drive tandem," said Leicester.

"Oh," said Violet, with a careless shrug of the shoulders, "I don't like tandem. I shall never drive them again so. It looks absurd."

Leicester stared.

What was the matter with her? What had he done to offend her?

"You are fickle," he said, with a double meaning.

"Am I?" she said, meeting his stern gaze with a proud smile. "It is a woman's privilege, you know."

"Which men share," he said absently.

Violet inclined her head.

"There is the wreath," said Fitz, holding out a long string of the creeper, in which he had entwined some scarlet blossoms.

"Now, I must have it round my head," said Violet.

"May—I?" said Fitz, trembling at his audacity, "may I put it round your head? I will be very careful, indeed I will."

"Impertinent young puppy," thought Leicester. "Thank goodness, she'll put him down now."

But no. Miss Mildmay nodded sweetly, and said: "Yes, you may; but be very careful. The mysteries of lady's head-dress must not be divulged."

"I will be careful," said simple Fritz, and, entirely unconscious of Leicester's strong start of anger and astonishment, he adjusted the wreath, with trembling fingers that thrilled with delight as well as nervousness, round Violet's head.

"Oh, beautiful!" he said. "Beautiful, is it not?" and he turned with a rapture of admiration to Leicester.

"Beautiful, indeed," said Leicester coldly, and added low enough for Violet to hear: "'Beauty unadorned's adorned the most."

"Thank you for that quotation, Mr. Dodson," said Violet; "but I don't agree with the poet's opinion. Make me another wreath for my ponies, Lord Boisdale, and then you shall have the honor of decorating their imperial brows also."

Leicester could not endure a longer torture, and so, despite his assurance he should not tire of the performance, he turned on his heel and strode out of the conservatory.

Before he got many yards a peal of silvery laughter floated out after him, as if in mockery.

What had happened to cause her to treat him so? Yesterday she was all frank delight in his presence. To-day: he treated him with the haughty insolence and indifference of a sultana.

"Ah," said Leicester, with a growl, "they are all alike. The best of them cannot resist a lord."

He was not in the best of humors for a collision with the captain, but Captain Murpoint greeted him ardently.

"None the worse for your weather, yesterday, I see," he said, in his soft, silky voice. "I was just coming after you. Mr. Fairfax, who is the most inventive genius in the way of pleasure I have ever had the happiness of meeting, has set up a target, and we are all shooting at it with arrows, which remind me of nothing so much as the arrows which the Brahmins give their children to play with."

"Confound the Brahmins!" thought Leicester, but he walked by the side of the captain to where the clever Bertie had set the arrow-pastime going, and then the captain left him to order some sherry and soda-water.

Mrs. Mildmay begged him to light a cigar, and Leicester, who really wanted one, gave way.

He seated himself on a bench and watched the party, wondering whether Lord Fitz had finished his second wreath, and what the pair in the conservatory were doing now.

Presently he heard their laughter from the back of him, and it stung him to the quick.

"Confound her!" he muttered. "Why should I let her see her wickedness at flirting is cutting me up so? By Jove! I'll show her two can play at that game. I'll make up to Ethel Boisdale." So saying, he drew his legs to the ground, pitched his cigar into the shrubbery and went up to Ethel.

"Now, Lady Boisdale," he said, "I am going to enter the lists, and I bet you a box of Jouvin's best—I have your size—that I hit the bull's-eye three times out of six."

"Oh, I shall bet," said Ethel, "because I am sure I shall win. Why, we have been trying ever so long, and have not hit it once."

"There goes, then," said Leicester. "Hit or miss. Hit it is. That's once. Twice, I have missed it. Three times, that's a hit. Four times, missed it. Missed it again, missed it again. That's the sixth time, and I've lost."

Then he rattled on as lively and entertaining as Bertie himself, so startling that honest friend that he did not know what to make of it.

"Anyone would think Les was making a dead set at her," he murmured to himself.

And anyone would have thought so: so Violet thought, and murmured:

"Worthless Mr Leicester! He has come out in his true colors. He is a flirt, and I hate him."

Then she redoubled her smiles and her graciousness to Lord Fitz, until that simple young heir was nearly beside himself with delight.

So marked was the flirtation between the two couples that Mr. Dodson, rubbing his hands, whispered to the captain, who was looking on at the archery exploits with a cat-like smile and smoothness:

"Hem! pretty well matched, aren't they?"

"Excellently, my dear sir," said Captain Murpoint. "Excellently."

All through the glorious afternoon the plot and counter-plot were carried on. Violet's beauty, added to the fascination of her manner now that she strove to exert it upon poor young Fitz, acted like strong wine upon his simple lordship. His fair face was flushed and the glances which he cast round him were sparkling with delighted satisfaction. Leicester, on the other hand, who had always scorned affectation of any kind, was assuming a pleasure and gayety he was far from feeling, and when dinner was announced Bertie was quite startled to hear just behind him the unwonted sound of Leicester's deep, hearty laugh. Leicester very seldom laughed, and the sharp, sudden one which he emitted had a curious effect upon his friend. At dinner Leicester devoted himself to Lady Ethel, talked to her with an amount of badinage and excitement that was most unusual. Ethel was delighted with him, for Leicester was a clever fellow, and when he chose could be a charming one.

The ladies left the room, Violet, as she passed Fitz tapping him on the arm with her fan and reminding him that he had promised to sing for her. Fitz came back to his place at the table and looked round him with a delighted sprightliness.

"What a beautiful day it is!" he exclaimed. "I don't know when I've enjoyed myself better."

"Mrs. Mildmay would be delighted to hear that," said the captain, who had remained unusually quiet during dinner-time, talking to Bertie and watching the game with malicious enjoyment. "Lord Boisdale," he added, "you like the '34 port, I know."

"Anything," said Fitz; "I could drink sarsaparilla to-day and enjoy it."

And he dropped into his chair with a bright laugh.

Leicester looked at him attentively for a full minute, then slowly filled for himself a glass of wine.

"Here's to a continuation of your happiness," he said, nodding to him, with his grave smile.

"Thanks," said Fitz, nodding back significantly.

Bertie stared from one to the other, perfectly bewildered.

He was a good fellow, and understood neither of his friends. He saw that Lord Fitz was madly in love with Violet, and he half suspected that Leicester was also, and yet here was Leicester drinking success to him!

He glanced to him to see the dark shade of distrust and sarcasm flush over Leicester's face, and it pained him deeply to see how often his well-beloved friend filled and refilled his glass.

The captain noticed the deep draughts which Leicester indulged in, and assiduously passed the bottle.

"If I could only get these two young scamps drunk," he thought, with an inward chuckle of fiendish malice, "and manage a fight in the morning, it would spoil both their chances with high-souled Violet."

But any hopes of such a self-mocking catastrophe were soon dissipated, for Leicester suddenly passed the decanter and leant back in his chair, and Bertie, who had been watching Lord Fitz and listening to his excited talk, said, as suddenly:

"I say, Fitz, why don't you drink claret? That port will make you as hot as a salamander."

"Eh?" said Fitz with a start. "Ah, yes. I have been pitching into this. But it's good wine, captain ——"

"And you cannot have too much of a good thing," said the captain softly.

Leicester rose; he quite forgot that the captain occupied the guest's chair.

"This is as warm as an Indian night," he said.

"Scarcely," said Captain Murpoint, glancing up at the flush on Leicester's dark face. "Scarcely, but too warm to sit here any longer if you will insist in passing the bottle. Shall we join the ladies?"

"With all my heart," said Lord Fitz readily, and they wended their way to the drawing-room.

Fitz went straight up to Violet, who was sitting talking to Ethel, and seated himself in a chair beside them.

Leicester dropped down beside Mrs. Mildmay and Mrs. Dodson and joined in a discussion upon croquet.

But the captain did not let him rest.

"When the wine's in, the wit's out," he muttered, looking round the room stealthily. "I'll try my skill."

"I think there's a frigate coming across," he said. "It's rather misty, but I fancy I can distinguish the masts."

Leicester nodded with sublime indifference. But the captain followed up with:

"Come, you're a nautical man—what do you make of it?"

Leicester rose and walked to the window. As he stood by the piano he could hear, as the captain had intended that he should, every word Fitz and Violet were saying. The young lord, excited by the wine to an extraordinary pitch of courage, was making love, hot and furious. Violet, just a little frightened, was laughingly and rather nervously evading him. Leicester's cheeks flushed, and his eyes, hidden by the field-glass, flashed passionately.

"Consummate coquette!" he murmured, "she is either fooling the boy or angling for a coronet—she whom I thought the soul of purity and disinterestedness. Which is it? By Heaven, I will know!"

And, much to the captain's amusement, he dropped the field-glass and said, with an air almost of command:

"Miss Mildmay, your eyes are better than either mine or Captain Murpoint's; pray lend us their aid."

Violet hesitated a moment, then, with a smile which barely covered a peculiar feeling of nervousness, rose and came forward.

"Step outside," said Leicester, in his deep voice, and before she knew what he was going to do he drew her hand within his arm and led her out. "Do you see," he said, "out yonder? or have you no eyes for anything to-night but Lord Fitz Plantagenet Boisdale?"

"Mr. Leicester!" exclaimed Violet, with dignity, still trembling inwardly.

"Pardon me," he said, in a deep whisper, drawing her farther from the window and speaking in an earnest, almost pleading tone, "pardon me. I was wrong to speak so, but let me plead as an excuse some provocation. I have not wounded you, Miss Mildmay, by those few words one-tenth so much as you have me by one of a thousand you have spoken to-day."

Violet tried to draw her hand away, but his strong, hard hand retained it against her will.

"Wait one moment, I implore you," he said, "Wait while you tell me wherein I have offended you."

"Offended me?" said Violet—thinking, "Odious flirt! He has tired of Ethel and is now about to amuse himself with me!" "Surely, you are jesting, Mr. Leicester. How is it possible that you can have offended me?"

"I know not," he said. "But I am certain some word or deed of mine has given you umbrage. Do not deny it! Your manner and your words would be the denial. To-day, from the moment I first saw you, you have treated me with studied coldness aye, almost insult. Wait; do not speak! Forgive me if I am harsh, but I feel strongly, and I will humble myself and plead forgiveness for my former fault and this if you will tell me what it is."

"Really," said Violet with a low ripple of amusement which maddened him. "This is like a charade ——"

"Tell me," he said, interrupting her almost sternly, "have you forgotten yesterday ——"

"No, not quite," said Violet, interrupting him with provoking levity. "One does not forget so narrow an escape from a watery grave. Besides, I may catch a cold from my wetting! Oh, no, I have not forgotten. Really, all jesting apart, it is a charming day but—but is it not a little cold out here?"

"You are cold," said Leicester, sternly regarding her, his face working with conflicting emotion. "Miss Mildmay, speak to me if you can as an honest woman should speak to an honest man. If the assurance of my devoted ——"

"Oh, stop—pray stop!" said Violet, with a laugh which was calculated to madden a less passionate and willful temper than Leicester's. "What a contradiction! In one breath you assert your doubt of my honesty and assure me of your devotion—what? Oh, no! no more, Mr. Leicester! Pray be assured that I am not offended—not with anyone! I am quite happy, and I don't understand you in the least. Shall we go in?"

She moved towards the window as she spoke, smiling with maddening wickedness, and fanning herself hurriedly, her heart throbbing all the while like a wild animal within her bosom. Leicester turned with stern courtesy:

"By all means," he said; "I hope you have not caught cold."

She dropped him a mocking courtesy and passed through the window.

Leicester stood for a moment looking at her as she glided with her peculiar grace into the chatter of voices and the light dance-music which Ethel, with Bertie at her side, was evoking at the piano, then turned and strode out on the terrace.

He leant his arms on the coping and stared into the night.

"What is she? A flirt, a heartless coquette, a beautiful falsehood, or what?"

As he asked himself the question, he heard the bushes stir beneath him. It did not attract his attention, and he did not glance down until he saw something dark move from beneath the laurels.

Then, with his usual rapidity of resolve he lightly vaulted over the terrace and dropped close beside the figure. It rose from the ground, surprised and startled. Leicester's hand grasped a man's shoulder, and turned him round. It was Captain Murpoint's servant, Mr. Jem. In a moment Leicester saw part of the hand. The fellow was not a burglar on the scout, but a skulking eavesdropper.

"You've been listening, my friend," said Leicester angrily, and with an ominous gathering light in his eyes.

"That's a falsehood!" shouted Jem, who had been imbibing ale—and some quantity of it—at the "Blue Lion."

"Let that teach you greater caution and respect, for the future, my friend," said Leicester, and he struck the daring scoundrel a straight blow full of unmitigated scorn. Jem started, turned livid with rage, fear and hate, then slunk away like a beaten hound and stole off. That blow was an unlucky one for Leicester Dodson.

TO BE CONTINUED.

THE ASTOR-PLACE OPERA-HOUSE RIOT.

A RIDE FOR LIFE,
OR STEAM VERSUS HORSEFLESH.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HARRY W. CHURCHILL.

Soon after the close of the late fratricidal war between North and South, and while a member of the Southern Dramatic Combination, then performing in Charleston, S. C., an adventure befell me, which came very near causing me to make a very hasty exit from this vale of tears, and furnishing me with a passport to that mysterious beyond, where we are told the wicked cease from troubling, and the weary are at rest; where the sceptre of a king is no more the insignia of rank than the staff of a beggar, and where parson and player shall alike be judged, according to the deeds done in the flesh.

But to my story. The season—not a prosperous one—was nearing its close, and we had at last hit the taste of the dear public by the production of a spectacular play, which was having a run, thus giving the company a chance for a little much-needed rest from the anxious labor which is connected with a stock theatre; and being now free from the everyday rehearsals, we were not slow in improving the opportunity afforded us for recreation and amusement.

One day I received an invitation to join an equestrian party, consisting of the principal members of the company, including three or four ladies, which invitation I should have peremptorily declined had I not been impelled to the acceptance thereof by the irresistible influence of a pair of bright eyes, which had played sad havoc with my then too susceptible heart. The tantalizing and bewitching little fairy—the owner of the aforesaid orbs—had expressed a wish that I should become one of the party, and that was sufficient; to hear, was to obey. The reader—if he has ever "bin thar"—will at once understand the embarrassing situation in which I was placed, and will doubtless sympathize with me. I was head-over-ears in love, and prepared, at the bidding of my inamorata, to commit any absurdity. Subsequent events have proved to me that at that time I was the most unmitigated "spoon" in existence.

The horses were brought around to the hotel where we were stopping, and, aside from the inevitable delay which occurs while some fair creature is putting her things on, we were soon in readiness for a start.

The ladies of the party now put in an appearance, looking very charming in their neat riding-habits, the object of my adoration being, I thought, especially lovely, with her large brown eyes, magnificent head of golden hair, a complexion like—like—well, like peaches and cream, and a smile that would captivate, and was irresistible in its power to charm.

I assisted the charming Jennie E—— (that was her name) to the saddle, and then looked around and surveyed with unspeakable horror the ungainly brute that had been furnished for my accommodation; and as he stood there, sleepily trying to brush away the flies with his apology for a tail, he became the subject of some very unkind remarks from the bystanders, which, as I, with great difficulty, clambered upon his back, were intensified, one gamin volunteering the information that I'd better get inside and take a cabin passage. I inwardly wished at that moment that the earth would open and swallow me, horse and all: but to retreat now would be humiliating in the extreme. Yet I knew there would be trouble with that quadruped before the day ended, and there was. The stable-man informed me that there was no other horse available just then; so it was "Hobson's choice," and I had even to be content.

I may as well state in this connection, that, as an equestrian, I am not, and never was, a marked success; in fact, I had never ventured on the back of a horse in my life until that inauspicious occasion, and I may safely say that I have never had a desire to perform that feat the second time.

We were now fairly started, and I endeavored to reach the side of Jennie, who was at the head of the column; but the eccentric manœuvres of my conveyance rendered all my efforts in that direction futile. He evinced a decided inclination to stop at every drygoods box on the sidewalk and make an inspection of its contents, to my extreme disgust and annoyance. Myself and steed were rapidly becoming objects of interest; and, as we were dropping in the rear, the gentleman who did the heavies rode back and kindly inquired if I was going to stay there all day making an exhibition of myself; if not, I had better join the party—accompanying his remarks with a swinging cut on the flank of my beast, which had the effect of starting him up into a very lively trot, causing my teeth to chatter like a pair of castanets.

I at length gained the side of Jennie, who laughingly reproached me for keeping them all waiting. I was in the seventh heaven of happiness when she smiled upon me, and inwardly hoped that I should have no further trouble with my warlike steed.

The programme was that we should take the shell-road until we had arrived at a well-known hostelry, situated about eight miles from town, take dinner, enjoy ourselves as best we might, and return to town in time for the evening performance.

We had left the city, and were now on the road—a broad and level path extending for miles—when someone suggested a gallop, which was a very unfortunate circumstance for me, as my charger firmly but resolutely declined to participate in the sport, and the consequence was, I was soon left far behind. I entreated, coaxed, threatened, but all in vain; he was solid, imperturbable and had evidently made up his mind not to travel beyond his accustomed pace. I even touched him up with the point of my penknife, using it as a spur; but it had not the slightest effect, save to make him cut a sort of quadrupedal pigeon-wing (if I may be allowed the expression), and then subside into a state of indifference.

When I at length reached the party, it increased my happiness to observe S——, the low comedian—and my antipathy—in close conversation with Jennie, she giving vent to a peal of silvery laughter in reply to his inane remark that he thought I had mistaken my vocation, as I was evidently intended for the circus business. I was supremely wretched, and could have assassinated that funny man on the spot.

So that the indulgent reader may the more readily understand what is to follow, I must explain that the road we were on, for a distance of three or four miles, ran parallel with the C. & A. Railroad, then diverged and crossed the track.

The party were now some distance ahead, my eccentric beast having resumed his accustomed position in the rear. I could hear their merry shouts and laughter, and, being unable to keep pace with them was of course supremely happy. I had given up all attempts to urge him on, and resigned myself to the force of circumstances, and, while inwardly resolving never to be caught in such a scrape again I was startled by that most diabolical of all sounds to me, the ear-piercing scream of the locomotive, and had just time to observe a train of cars rounding the curve about two miles below. The next instant that thrice-accursed beast I had the misfortune to bestride pricked up his ears, and, with a terrified snort, shot ahead like an arrow from a bow. The party ahead gave way when they saw me coming, and gave me a hearty cheer as we passed, thinking, as they afterwards said, that I was determined to make him gallop; but a moment later they saw that I had no control over the thoroughly frightened brute, and, seeing the train now approaching with fearful rapidity, they took in the situation at a glance; the ladies screamed, the men roared "Hold him in; pull up," etc., advice that I would gladly have followed had I been able to do so.

I now perceived that my only chance was to reach the crossing before the locomotive, otherwise the chances were that the uncontrollable brute would dash into the train—a very long one—a few seconds later, and our destruction was inevitable. On came the train with fearful speed! On sped the maddened brute! and I fully realized in that agonizing moment that it was indeed a "race for life." It would be useless to attempt an analyzation of thought or feeling; I can only remember that I wondered if Jennie would be very sorry when she received my mangled remains. I heard the faint cries of my companions in the distance. I saw the iron monster almost on top of me as it were, then with clenched teeth and bated breath I awaited the shock! I heard a horrible roaring, whizzing sound, and, thanks to a merciful Providence, we crossed the track in the very nick of time, for the next instant the train shot by; and with a fervent "Thank God!" I realized my safety.

The horse, as well as his rider, was now thoroughly exhausted, and I soon brought him to a stand-still, where, flecked with foam, he stood trembling in every limb.

The party soon came up and offered their congratulations upon my lucky escape from what seemed to be death inevitable, and I was the hero of the hour. We dined at the aforementioned tavern, and returned to town without further mishap or adventure.

Many years have passed since then; but I shall ever remember that eventful period of my existence, and to this day I cannot repress an inward shudder when I think of that trying incident of my RIDE FOR LIFE.

ELSIE DARE.*

I see her now—a maiden fair,
With brow of snow unmarked by care
Whose voice with music filled the air;
The village pet—sweet Elsie Dare.

No heart could freer be from guile,
Or face sweeter expression wear;
What happiness shone in the smile
And beaming glance of Elsie Dare!

Beloved was she, by old and young;
"Dear Grandma" was her constant care,
And much she loved some psalm-tune sung
Or chapter read by Elsie Dare.

The little folks would often climb
To get a kiss and curl her hair;
For fairy tales of olden time,
Would beg and coax "dear" Elsie Dare

When the chill blasts of Winter came,
Of food she gave the birds a share;
Downward they'd flutter, shy but tame,
When gently called by Elsie Dare.

* * * * * * *

Tread lightly! 'neath yon willow's shade
She sleeps—safe from all pain and care.
On her no heavy tasks were laid;
Thy day was bright, O Elsie Dare!

Oh, not for her our weary strife—
Youth's hopes dispelled—the noontide glare;
In the green spring-time of her life
Death kindly came to Elsie Dare.

And so she lives in memory still,
With brow of snow unmarked by care,
And voice that could each heart-string thrill—
The village pet, sweet Elsie Dare.

* We select this from a volume of poems entitled "Stray Leaves," by James Runnegar, recently published in New Orleans. The author formerly contributed to the columns of THE CLIPPER under the name of "Mesja Lingard," of whom our readers, no doubt, have a pleasant recollection. The volume is neatly printed and bound, and contains some very meritorious poems and ballads.—ED. CLIP.

THE ANTI-SPHINX.
AN ENIGMA IN SEVERAL TABLEAUX.

WRITTEN FOR THE NEW YORK CLIPPER.

Dramatis Personæ.

THE ADMIRAL, commander of the Sphinx.
ŒDIPE, Aide-de-camp to the Admiral's son.
LORD BRASLEY, passenger on the Sphinx.
BLANCHE.
SARAH, wife of Œdipe.
SAILORS, PASSENGERS, MUSICIANS, ETC.
The scene, in mid-ocean.

SCENE I.

THE ADMIRAL (*entering followed by* LORD BRASLEY). —As you see, my lord, the distribution of the vessel is good. Here is the passengers' saloon; I insisted upon furnishing it myself. Everything is complete! One table, two chairs, and a sofa. What I look to first of all is comfort—it is the prime duty of an admiral. It is perfectly indifferent to me whether or not the ship ever reaches its destination, so that the passengers feel well and are comfortable. Are you satisfied? (LORD BRASLEY *assents.*) Then give me ten dollars.

LORD BRASLEY (*paying*).—All right.

THE ADMIRAL (*aside*).—At last he has spoken. (*Aloud*)—Let us now visit other parts of the ship. This room is occupied by my daughter-in-law; her husband left for China on the same night of their wedding. His aide-de-camp takes charge of the bride during her husband's absence. Plenty of work here. Will you please step this way? (*Exeunt.*)

SCENE II.

BLANCHE (*enters, vehemently*).—I am here!! (*she falls upon the sofa*). Houp! How very warm. I'd like to break something. Who will pass me a fan, an umbrella, or parasol? (*Calling*)—Waiter! (*A sailor appears.*) Have you any schooners on this ship? (*Sailor shakes his head.*) No? Then bring me two jugs of beer! No, I'll not drink beer. Have my carriage ready; hitch the bay horses to it (*rises*). I will take a drive around the deck. (*To the public*)—Perhaps you think I can't do it. Well, then, you are greatly mistaken. And please learn that I am an eccentric woman (*shows her ring*). Look here. You see this ring. Well, it is a sphinx—'tis full of poison—one-seventieth part of which, if thrown into an elephant's eye, would make him—houp!—swallow his trunk. You bet that 'tis a "hunky" poison. It was given me by an old fakir I met on the route to Singapore, just as he was driving nails into his head. No one dare refuse me anything. (*To a musician.*) Give me your chair (*the musician rises*). No, I don't want it now; I have changed my mind. Play me a tune! (*Music.*)

SCENE III.

ŒDIPE (*entering*).—Blanche!
BLANCHE.—You snipe—no, Œdipe!!
ŒDIPE.—I was there, behind the door. I overheard all. (*Music stops.*)
BLANCHE.—What?
ŒDIPE.—Can't tell; but I understood that you love me.
BLANCHE (*with effusion*).—O yes! (*They rush into each other's arms. Enter* SARAH.)
ŒDIPE.—My wife! (*Hides under the table.*)

SCENE IV.

SARAH (*to Blanche*)—Don't deny anything; I know all
BLANCHE (*quickly*).—Where were you hid?
SARAH.—In the hall.
BLANCHE (*sits on a sofa*).—Well, come and sit here; I'll show you something else. (*Calls.*) Waiter (*enter a sailor*) tell Lord Brasley to come to me.
SARAH.—I wonder what's up now?

SCENE V.

BLANCHE (*to* LORD BRASLEY).—I don't know you, my lord; you have never seen me—we have never spoken; I can then say that thus far we have been strangers to each other. (LORD BRASLEY *assents.*) Hush! I know what you would say (*rises*). Well, I accept. Be on deck to-night at half-past eleven behind the orange-boxes. We will put a boat to sea and steer you where I shall wish to steer. Go! (*Exit* LORD B.)

SCENE VI.

ŒDIPE (*coming from under the table*).—And do you think that I will let you go?
BLANCHE.—Why not?
ŒDIPE.—You must want to die?
BLANCHE (*with joy*)—Yes!
ŒDIPE.—You're mad—you're wild—it must not be. We could be so happy in some fourth-story of a tenement-house, far from the jingle of this earth, way up-stairs, with birds and flowers for companions. We would recite love-scenes from all the love-sick dramas.
BLANCHE (*with energy*).—No!
ŒDIPE (*reciting*).—"Oh! let me paint the home to which could love fulfill its prayers, this hand would lead thee."
BLANCHE (*exasperated*).—No!
ŒDIPE.—Then, since 'tis thus, I go to inform the admiral.
BLANCHE.—Go on. (*Places ring to her lips.*)
ŒDIPE (*excited*).—What have you done?
BLANCHE (*dramatically*).—I have swallowed my sphinx.
ŒDIPE.—But 'tis poison!
BLANCHE.—Of course.
ŒDIPE.—Great Heaven! great Heaven! what can I do? Oh! if we but knew the compound of that poison.
BLANCHE.—Ha! ha!! I can tell it now; 'tis morphine, mixed with arsenic, and pulverized in a leaden mortar left for twenty-four hours soaking in a bucket of sulphuric acid.
ŒDIPE.—Then there is no antidote to that conglomerated mixture.
BLANCHE.—Certainly not. (*Cries.*) Die!
ŒDIPE.—What is the matter?
BLANCHE.—See, see, the effects of the morphine! (*agitates her arms and twists into all sorts of convulsions*).
ŒDIPE.—This is horrible.
BLANCHE.—And now see the effects of the arsenic (*puts out her tongue*).
ŒDIPE.—I cannot look on that.
BLANCHE (*sneezing*).—Atchi! My frame is all a-fire; I burn; I freeze. Oh! what horrors through me run. Atchi! atchi! (*takes off her collarets.*)
ŒDIPE.—I hope that this thing will not last long.
BLANCHE.—Œdipe! (*takes off her hair.*)
ŒDIPE.—You call me?
BLANCHE.—Here, take this to have a watch-chain made (*gives him her false hair*). Go d-bye! ha! ha!! farewell!! ha!! Adieu. (*She falls stiff and dead.*)
ŒDIPE (*stupefied*).—Dead! What can possibly be done with a woman poisoned by a sphinx?

SCENE VII.

(*All the dramatis personæ.*)

THE ADMIRAL (*entering*).—I will tell you.
ŒDIPE.—The admiral!
THE ADMIRAL.—Yes, the admiral, who has overheard everything.
ŒDIPE.—Impossible!
THE ADMIRAL.—And who comes to save her. See! (*Tremolo—he takes small box from his pocket and places it to* BLANCHE'S *nose. She jumps up.*)
ŒDIPE (*with surprise*).—What can that be?
THE ADMIRAL.—It is my antidote—the only one known—the antisphinx. I have taken out a patent. (*Noise without; enter a wild-looking sailor.*)
SAILOR.—We are attacked—a three-master steers for us.
THE ADMIRAL.—What name?
SAILOR.—"Novelty," I think.
THE ADMIRAL.—All hands on deck! *Novelty!* I was sure of it! Hurry up, and hurrah for THE SPHINX!

(*Furious engagement. The Novelty is sunk, and all the crew are taken prisoners. Tableau. For more ample details do not rely on us.*)

A. P. KNUTE.

NEW YORK CLIPPER.

SATURDAY, DECEMBER 4, 1875.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

GUS, Boston.—1. There is no such thing as a "sure thing" nor a "catch" is, that within four or five weeks this identical question has been decided both ways by the very paper your antagonist proposed. 2. The whole thing is this: On a called foul the striker is exempt from the penalty of a miss. This rule does not, however, supersede the general one preceding it: "Three points are deducted from a player's score for making a miss or a losing hazard, or forcing his own ball off the table." The striker can bounce his ball off the table, or he can roll it into pocket, either of which will entail the loss of three points; but he can make no stand in that inning, for the unanswerable reason that foul has been claimed on him, not because he has failed to hit an object-ball, but because he has made it ably his own. Prize 'to Jan. 1, 1868, a player at fifteen-ball pool could not, in playing for safety, deliberately miss a ball without incurring the three-point penalty, even though he had lost accidentally every object-ball; and yet at regular billiards, or four-ball game, if he was "fast" to a ball, he could play a stroke and incur no penalty if he hit no other ball; or, if he was "fast" to the white ball, he could play deliberately away from that ball and into the pocket, and would lose but two points, instead of three. The existing rule of safety-playing in pool is governed by the same principle, and was suggested by the practice of the four-ball game. At the same time there went into effect the rule that permits the striker to count the ball if, after having pocketed its object-ball, it should, in drawing back, touch any of the numerous balls that at pool are peculiarly apt to be in his way. That was a special law, justified by the exigencies of an exceptional game, rather than by precedent or principle. 3. Anyone can read the law of the land, but it requires a judge to expound it. It is one thing to make two billiard balls stand together, and another to explain why they stick. We have seen but few persons who have thoroughly "filled both bills."

PHILADELPHIA.—1. Hartranft had no majority at all in point of fact. 2. All the announced candidates, whether regular or independent, were to be included, unless specially excluded. 3. Where it is conceded that both bettors were ignorant of the presence of a third candidate, the bet is off, because the votes cast for that third candidate, if changed the majority. Both the logic and the equity of the pool-box are this: If the temperance candidate was sold, then Hartranft had no majority. If only Hartranft and Fernando were sold, then the temperance candidate was excluded; and a majority for the purpose of those bets need not have been a majority in point of fact. All that was necessary was for one of the only two candidates to be in the pool-room to have a majority over the other. Only the runners announced at the pool-room were the runners for the pools, although for outside bets all the candidates named by the layout or the player in the party assumes the negative or minority side of the question. Of course, if these outside bettors concede that they were wagering respectively upon Pershing and Hartranft, regardless of any third or fourth candidate, while fully aware that there was such candidate, then their bet becomes the same as the bets of the pool-room and the temperance candidate was not sold; and, of course, if both bettors concede that they were ignorant that there was a third candidate, then the bet is off, the same as if a third candidate had been nominated after the wager was laid.

CONCERNER, Cincinnati.—1. *The Enquirer* is correct. It is our own decision, rendered under advices from the State Department, and based upon the fact that 2. A is to the child of a minister or consul, there has never been any practical doubt. As we have pointed out time and again, General Grosvenor, of Ohio, was once proud to announce that forward for the Presidency, and that he never became President was in no sense owing to actual ineligibility. 3. The reason that the son of Nellie Grant-Sartoris can possibly become President of the United States has been given at length in these columns. It is sufficient to say now that, having been born here, he can claim American citizenship. The act of the British Government in conferring upon him as the son of a British subject has nothing whatever to do with the rights and privileges our own Government is willing to concede him by virtue of his native birth. Whether our Government would be willing to concede to him at thirty-five years of age what it concedes him as a child should depend, we think, quite as much upon his own personal bearing and character as hence and upon what young Sartoris should do after becoming of age; and our further opinion is that no party would be so unwise as to nominate for the Presidency one as to whom there was a doubt that would certainly be a doubt sufficiently popular or widespread to defeat him, though it would not prevent his voting here at twenty-one or without taking out papers of naturalization.

LIL H. S., Wyandotte.—If the party who had the cards claimed game before he took in the last trick, he wins. Otherwise, each party having made enough to put him out the last trick should be played over. A player cannot wait till all the cards are taken in and then, counting them all up, call out. He must count them as he goes along, and call out each; or, if he was "fast" to the whole ball, he could play deliberately away from that ball and into the pocket, and would lose but two points, instead of three. The existing rule of safety-playing in pool is governed by the same principle, and was suggested by the practice of the four-ball game. At the same time there went into effect the rule that permits the striker to count the ball if, after having pocketed its object-ball, it should, in drawing back, touch any of the numerous balls that at pool are peculiarly apt to be in his way. That was a special law, justified by the exigencies of an exceptional game, rather than by precedent or principle. 3. Anyone can read the law of the land, but it requires a judge to expound it. It is one thing to make two billiard balls stand together, and another to explain why they stick. We have seen but few persons who have thoroughly "filled both bills."

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BUSY TRAPPER, Wellsville.—"Where is the home of Will Sexton the billiard-player? 2. Is he "Veteran?"..... 1. New York City is his present home. 2. Cannot answer this question. For we do not know what it means.

PROFESSIONAL, Pittsburg.—1. In Buffalo, N. Y., Nov. 22, 1869. 2. From July 11, 1870, until Sept. 11. 3. 4. She is living, but not acting at present. 5. They have relatives living in San Francisco, Cal.

AMATEUR, Memphis.—If you will address a letter of inquiry to Mr. Thomas C. Faulkner at the office of *The Commercial Advertiser*, in this city, he will probably furnish you with the desired information.

ROBINSON, Portland.—Draw the bet. The value of straights should always be agreed upon before beginning play; for, while in most eateries they beat two pair only, in many they beat three of a kind.

C. A. W., Homer.—1. A French tarom game consists of 20 points in some places, and of 21 in others. The number was never 17. 2. Paper will be sent weekly for money forwarded.

STORK.—1. Your first query was not received. *Hem!*.... Don't use a postal card. 2. Know nothing of that jump, as we cannot imagine whether you refer to horse, dog or man.

CHESSER, Philadelphia.—"How many points is a player entitled to when he makes 10 or 11 with the last card?".....When making 15 with the last card he can score 1 point, but nothing for making 11 with the nut.

JAS. FLANNERY.—"A having reached the 60th hole in a game of cribbage by pegging, declares he is 'out' and has won the game. B contends that A must reach the 61st hole before he is 'out.' Which is correct?".....B.

J. M. B., Indianapolis.—1. That player leads who sits next to the dealer, on the latter's left. 2. Making five tricks counts three points at three-handed euchre, provided the maker or orderer-up of the trump makes them.

E. G.—They are legal, and by using them misunderstandings are prevented, as they show upon their face precisely what both parties agreed to at the time of making them.

NOVEMBER, Racine.—Capt. Barclay walked 1,000 miles in 1,000 consecutive hours, one mile in each and every hour, at Newmarket, Eng., in 1809. He walked back and forth between two posts, each two miles apart.

A PRINTER, Montreal.—Dan Rice is still living. He was with De Haven's Hippodrome a portion of the past Summer, and then went to Chittenand, where he ran a show for some weeks.

F. S., Pittsburg.—Your opponent can take in not only both piles, but every other five he can find on the board. You should have taken in his pile.

A. C. R., Indianapolis.—An advertisement will cost you 25 cents per line for each and every insertion. That would be the proper way to reach the people you speak of.

W. C. Z., Dunkirk.—Such things are purely matters of taste, unmeasured by any standard. Our opinion would not be decisive, and its expression might offend.

SPIDER.—The subject is well treated, yet it might have a tendency to give offense to some of our readers, while it would be amusing to others; so we omit it.

S. H. R., Louisville.—1. It is a translation from the French, and we do not remember the adepter's name. 2. James Harebell. 3 He intends doing so.

SUBSCRIBER, Chicago.—The fastest recorded time for one mile, walking, is 6m. 33s., by William Perkins, champion of England.

KEYSTONE SOCIAL, Marietta.—We cannot undertake to recommend any notion houses.

J. H. G., Boston.—The retirement of Sadler at the present time would leave the championship vacant.

ELFIN QUEEN, New Haven.—We do not furnish the private addresses of ladies.

H. T.—1. We do not care to recommend anyone. 2. No; it is out of print. 3. He is not on the stage at present.

H. R. B., Cornwall.—Not as well as you. We will be pleased to receive any items of interest.

PADDY MARR, Bridgeport.—It shall have an early appearance.

DAVE, Dunkirk.—We cannot decide, not having seen those in Binghamton.

M. T. C., Ogden.—We cannot send the papers you require.

T. J. B., Detroit.—We know nothing of the firm you name, save that they have always dealt squarely with us.

J. H. L., North Gaston.—Thank you, but we have already published the information you have given in these columns.

JAMES T. CONLIN, Baden.—O'Baldwin never fought the man named.

CARRY, Boston.—If you will forward the dates upon which the games were played, the record will be published.

F. M. F.—1. The Great Eastern was built at Millwall, Eng. 2. She first arrived at this city in 1860.

LOU SETTER, Walworth.—The saving of jack is of no use to you whatever.

J. A. C., Washington.—You win. Hartranft had no majority whatever.

OPERA HOUSE BILLIARD-ROOM, Erie.—Joseph is the elder of those two Dions, and also the eldest of all three.

RES. T. L. C., Louisville.—He is acting with W. M. Holland's company in the West Indies.

T. N. C., Jackson.—Apply to some manager. We do not receive it.

W. H., St. Louis.—1. It is purely a matter of opinion. 2. We keep no record of such matters.

CONSTANT READER, Toledo.—The distance from this city to San Francisco, via Cape Horn, is 18,850 miles.

J. A. M., Phila.—Aces, deuces, bowers, knave and deuce are not a straight. No answers by mail.

C. H. D., Williamatic.—James Fisk was colonel of the Ninth Regiment, New York City.

CONSTANT READER, Joliet.—1. Jefferson Davis is not an outlaw. 2. Full terms, except life-terms, are never served.

A. M. H., Phila.—Even though the player has not a trump in his hand, he can order up the deal.

AUCTION PITCH, Zanesville.—The player who had one to go, gave three and made them, is out on his high.

J. H. S., Boston.—Such propositions as your are illegal, we have no information to tender. No answers by mail.

J. McK., Armprior.—If the game was regular euchre, only the dealer could play alone.

R. B. B., Portland.—Such would be the following suit at euchre is the loss of two points, provided the trick in which the erroneous play occurred has been taken in and quitted.

W. M., Brooklyn.—Not a copy of that issue left.

W. R., Rantoul.—Apply to "November."

C. W. D., Indianapolis.—$50,000 per year.

J. P. D.—He never acted in that play.

"TEN BY EIGHT."—Not present.

MOODY, Bath.—Makes $15.

J. J. D.—A loses his deal.

T. L.—See next week.

FOX-CHASE.

We are making great strides in our love of manly and athletic sports. A good deal of excitement was occasioned during the past week by the announcement that a fox-chase would take place in New Jersey, in the classic regions of Hackensack. From what we have been able to glean—for the reports are somewhat mixed, and greatly at variance—it would appear that the chase really *did* take place, that the huntsmen and the hounds and the whipper-in were all on hand at the appointed place, and that at a given signal a *fox*—it is so said—was let loose, whereupon the gay old sports swarmed after him. And it is just here that we lose all trace of the fox; and, though some claim that he was seen close on to one of the hounds, while the latter was making the most strenuous efforts to escape, others, again, assert that the cunning Reynard ran up a tree, retraced his steps to the place whence he came, and was put away for another occasion by the man who keeps the place; while the hunters were in full cry after the rabbit, which some keen-eyed sportsman had mistaken for the fox! Although the pursuit was well maintained; although the hunters heroically led their horses through ditches and over bush; notwithstanding the shrill "Tally Ho!" of the foremost riders in the chase; yet the result was not such as to give encouragement to those who took part in the pleasures of the day, nor to warrant the speedy organization of a society for the breeding and training of foxes for hunting purposes. After the gallant redcoats had ridden fifty miles over a rugged country, and darkness had made it impossible to catch a glimpse of the fast-receding rabbit, "the horn of the huntsman was heard on the hill," and when the party answered the call, and all had gathered together, it was prudently suggested that it be called a "drawn game," owing to the intervention of darkness; and so all hands got back to Hackensack by the next train. In confirmation of the report that the fox was in close pursuit of a fleeing hound, it might be chronicled that several hounds are really *missing!* and it is shrewdly suspected that the lean and hungry fox actually overtook the foremost of the frightened dogs, and *devoured them* before the hunter got on the scent. Of this, however, we cannot speak with certainty. But this *we do* know, that the hunt was not a measure of success.

GIVING to circumstances of an unhappy nature, the Prize Ring has long been in a state of quietness and inertia, so to speak; but efforts are once more being made to revive the fallen fortunes of the fistic arena, and to give the manly artists a chance to straighten out the kinks in the pugilistic anatomy, and to tone down the rough edges of the body fistic. To this end a monument is said to be on foot to bring over Sam Mace, and to match him against "anybody that looks like him," as the venerable M. C.—Master of Ceremonies—Tovee would remark. The lovers of the manly art have been so often hoodsed by "first-class boxers" that the public place little or no reliance on these rumors of "another impending conflict."

TALKING about the half-dollar counterfeit stamps now in circulation, reminds us that a still more *dangerous counter feat* is that of selling old goods for new.

HAULS OF DARLING LIGHT—Profits of the gas companies.

THE LITTLE CHURCH ROUND THE CORNER.

It is five years since good George Holland died. He had won an honorable name in the most arduous of callings, and was respected by all who knew him, not only on account of his genial bearing, his kindly nature, and his moral life. He was an old man who had fairly earned the long and sweet repose which follows the end of days well spent. The family who revered him and the friends who loved him desired to pay the last tribute to their dead in a proper and seemly manner. With this purpose in view they respectfully sought the services of a Christian clergyman—the rector of a large and fashionable church. This lordly representative of that humble Master who strove always to teach the lesson of humility and brotherhood stabbed their grief and wounded their stricken hearts afresh, by telling them that he could not open his church for the reception of the remains of a mere actor, and he wound up by suggesting that they might fare better at "The Little Church Round the Corner." In wonder and surprise, rather than in anger, they left this professor of a faith which he did not understand, and sought the residence of the minister of "The Little Church Round the Corner," to which they had been so cavalierly referred. He received them in the proper spirit. In the solemn presence of death he offered the comfortable consolations of religion to those who were bereaved. At "The Little Church Round the Corner" the burial rites were read above the mortal remains of George Holland by the Rev. Dr. Houghton.

These circumstances, which we have briefly reviewed, created considerable talk at the time; but it was supposed in some quarters that the affair would be quickly forgotten. But it has not been forgotten. The whole dramatic profession remember it as distinctly as though it occurred but yesterday, and every actor will recall it in years to come as long as he lives. Without an effort on his own part, the rector of "The Little Church Round the Corner" has become the chosen preacher of the theatrical world in New York. He has not swerved one hair's breadth from the line of his legitimate duties in order to acquire this distinction. He is a conservative, studious man, absolutely free from any tendency towards sensationalism. Through the bigoted folly of one of his ministerial brethren, an opportunity was given him of showing his practical Christianity. He improved the opportunity, and gained thereby a prominence as honorable as it is pleasant.

In years to come many memories will cluster about "The Little Church Round the Corner." During the past five years the funeral services of many actors have been held there. We were led to think of the church and its history by the recent burial of George Belmore, the English actor. He was a stranger in a strange land. He had come here in the hope of repairing his shattered fortunes and of fighting against the steady advance of a fatal disease. He failed in both objects; but he yielded to the great conquerer only after a manly struggle. He did not lack for friends in that perilous hour when friendship was the only boon he could crave. He was buried, of course, from "The Little Church Round the Corner." At the services the leading members of the profession were present. As the solemn words of the ritual were read, the thoughts of many, no doubt, pictured the time, near or distant, when in that same place the last token of respect to their memories should be paid. More than one fixed in his mind's eye the location of the seats, the position of the organ, the aisle in front of the altar where the coffin was laid, and fancied himself in place of the dead. The pardonable vanity which intrudes when one thinks of himself as a departed spirit, or a clod of lifeless clay, led some of them to wonder, probably, how many of the congregated assemblage would come to drop a tear, or say a kind word at *their* funerals. This sort of introspection is rather wholesome than otherwise. It stimulates men to behave themselves, to earn the respect of others by their conduct, and to look upon themselves from the standpoint of futurity—to make up a cool estimate of their own greatness and littleness.

It is the place which inspires the thought. Dedicate a house to the muses, and those who visit that house will give themselves up naturally to subjects connected with the drama. Dedicate a place to worship, and even the lightest-hearted, when they pass its portals cannot choose but think of the shadow of the valley through which we must pass. "The Little Church Round the Corner" performs its mission not only by burying the dead, but by turning the thoughts of the living to serious and important subjects.

CHARLES O'CONOR.—There is grave reason to apprehend that the bar of the metropolis will lose its acknowledged leader—that the passing-away, within but a few days of one another, of Senator Ferry, Vice-president Wilson and William B. Astor, will soon be followed by the death of Charles O'Conor, who, ailing for months past, has for the last two weeks been confined to his residence. While the worst is to be feared, there is still hope that the gravity of the case has been magnified, and that the foremost lawyer of the country may not be required to pause in a career of great usefulness. As we go to press, his death is chronicled and his obituary published. We are pleased to be able to announce that this is premature, though his demise is liable to occur at any hour, as from the first his medical advisers, Drs. Van Buren and Keyes, have realized that his malady, a purely physical one, would in all probability prove fatal. That he was ill was inferred from his absence from business, and inquiries addressed to his physicians met with a uniform and wise reticence. The knowledge that his case is almost hopeless will come like a shock to thousands.

Antillian Echoes.

"Hard fighting must have changed me, sure,
Or all appearance quite belies me;"
Poor Cuba says: "There's Uncle Sam—
He never seems to RECOGNIZE *me!*"

WAN!—*Our* voice is *still*, for war, notwithstanding others less humane and tender may sigh for carnage and blood. And this reminds us that gunpowder resembles war, for it produces the *debt o' nations*, of which we hear so often.

COMING EVENTS.—Holiday goods decorate the windows of our fancy bazars, and stores of toys are already to be seen in our toy stores. "Solid men to the front."

IT IS RECORDED that Joaquin Miller declares that "we are a race of clowns." Which goes to show that this "Miller and his men" must have a merry time of it.

BILLIARDISTS generally want a cigar near, at play. Don't see it? *Want to see Garnier at play!* Smoke?

NEWS OF THE WEEK BOILED DOWN.

*** On Nov. 23: It was cabled that British troops had shelled and captured the stockades at the village where Mr. Birch was murdered, in Malacca; that the British ship Oriental, from London for St. John, N. B., had been abandoned at sea; that a treaty of peace, friendship, maritime commerce, and extradition between Spain and Santo Domingo had been signed; that the French Assembly adopted the first clause of the electoral bill, relating to the terms of residence; that the Federal Council at Berlin had rejected the Prussian proposition for coercive press laws; and that the trial of Henry and Thomas Wainwright, for the murder of Harriet Lane, was commenced in London, Eng.; an insurgent leader, was reported to have been surprised and shot in Cuba.....While skating, five boys broke through the ice on Merrimack square Pond, Manchester, N. H., Walter L. Burpee being drowned.....Mrs. Bingham, in full mourning, arrived at Washington, whence the remains were taken to Philadelphia and laid in state.....The schooner Sunshine, from San Francisco, Cal., to Coos Bay, was found bottom up, and it was believed that the forty persons on board were lost.....Tony Nellum and Alice Harris, both colored, were hanged at Monroe, La., for the murder of Henry Harewood.....Edward Sewell, the last of the Cincinnati boys convicted of the murder of Lewis Hibber, likewise paid the death-penalty at Sardis, Miss.....Suicides: Harry H. Silsbee of Cincinnati, O., by shooting; Mrs. John W. Chapman, of Plymouth, Mass., by poisoning; Mrs. Joseph Reed of Claremont, N. H., by taking poison; Julia Green, aged 19, of Westerly, R. I., by drowning; Sarah Carr of Troy, N. Y., by poison.....Fires: The following reported: that, according to dispatches to *The* (London) *Daily Telegraph*, Spain, in her reply to the American note, promises reform in the matter of confiscation of property, but refuses to allow the Cuban difficulty to be referred through Bilboa, recently, Mr. Layard, British Minister, declined to receive a visit from Gen. Burriel, who directed the bombardment of Virginius papers; that, by the announcement of the sale of the Suez Canal shares to Great Britain caused great excitement in Paris, and *Le Temps* declared that the purchase gives England the virtual Mediterranean dictatorship; that the Russian Secretary at Berlin, Germany, had asked for the indictment of Count Von Arnim for treason; and that Montenegro fears that she cannot preserve strict neutrality.....Ex-Alderman Clement of Toronto, Ont., was arrested on a charge of complicity in the murder of Miss Gilmour.....George Littlejohn, aged 28, was killed by falling through a hatchway in the cargo of a bark, at Pier 20, North River.....Mrs. Ann Hall, aged 7, and Joseph Halleck, aged 10, were buried by the caving-in of a bank, and died of suffocation, at Williamsburg, L. I.....Losses by fire: Sharpe & Pierce's drygoods store, Sokomo, Ind., $40,000, insured for $20,000; Jacob Sneath's planing-mill, Columbia, Pa.—loss $20,000, insurance $2,500; John V. Gunnison's steam sawmill, etc., Bangor, Me.—loss $50,000, insured for $30,000; S. B. Nichols' and other dwellings, Brooklyn, N. Y.—loss $8,000; the Pembroke Iron Company's works, Pembroke, Me.—loss $4,000; S. L. Wood & Co.'s stave-mill, Steepe's Falls, Me.—loss $5,500, uninsured; Mr. Smith's 24-ft. Moses boat, four barns, Brunswick, N. Y.—loss $12,000, insured for $10,000.

☞ Nov. 27: The Governor of Connecticut appointed ex-Governor James E. English U. S. Senator in place of the late Senator Ferry.....The late Vice-president Wilson's remains received public honors in Philadelphia and New York.....John Allison Mudgett, of Milton Mudgett, sentenced to be hanged Jan. 7, the former at Memphis and the latter at Jackson, Tenn.....G. E. Wilcox, an insane man, committed suicide at Ypsilanti, Mich., by cutting his throat.....It was announced per cable that, at a meeting of bondholders and others held in London, it was resolved to ask the English and American Ministers to aid in protecting the bondholders' interests.....The Transatlantic Company's steamers have been granted permission to call at Plymouth, Eng., on both outward and homeward voyages; that the Khedive of Egypt offered the Suez Canal shares for sale to France prior to their purchase by England, but difficulties made by the Bank of France prevented acceptance of the offer, and that serious differences have arisen between the French officials, Marquis Plouce being especially blamed; that the Governor of Paris has determined to prevent all meetings calculated to excite disorder; and that the United States ship Congress and Juniata were to sail from Villafranche, France, for home Nov. 29.....A dispatch from San Francisco, Cal., stated that Chavez, lieutenant of the late bandit Vasquez, had been killed in a fight near Pacheco Pass, 26th.....Prominent business men of New Orleans, La., recommended Emmet Craig for appointment by the President as successor to Judge Durell.....Jacob Santerimprisoned for intoxication, hanged himself in a cell in Williamsburg, L. I.....While attempting to board a moving train, Theo. Van Zandt, a retired New York broker, was killed at Morrisania, N. Y.....Arthur Curry, aged 15, accidentally shot himself dead at Fortress Monroe, Va.....In this city John Scannell was acquitted, on the ground of insanity, of the charge of murdering Thomas Donohoe.....Ex-Governor Hoffman, lawyer, editor and politician, was stated to have committed suicide at Manston, Wis.....Col. Robert Des Anges, ex-Paymaster Collector of this port, was sentenced to 4 years' imprisonment, and to pay a fine of $10,000, for collusion with smugglers.....Thomas Cronin fell from a roof in Portland, Me., and was killed.....Moses Dickinson, aged 64, was murdered by a tramp supposed named Amherst, Mass.....John Belloni was dangerously stabbed by Michael Sulari at St. John, N. B.....Wm. Peters was killed on the Indiana Railroad near Colfax, Ind.....Mrs. Degnum met his death while in like manner at Pawtucket, R. I.

*** Nov. 28: It was reported per cable that a grand reception was given to the members of the legislative chamber in Madrid, Spain, on the occasion of the eighteenth anniversary of King Alfonso, who then attained his majority; that Montenegro has proposed to form an offensive and defensive alliance with Servia, pending which, to prevent Austrian intervention in the Herzegovinian troubles; that large reinforcements of British troops from Hong Kong, China, have arrived at Perak, Malacca, and hostilities were pending with the insurgent chiefs of the native chiefs to the British demands; that the English iron turret ship Monarch collided with the Spanish ship Pelayo, in the English Channel, both vessels being considerably injured; that the Turks had been defeated by the insurgents at Piva; and that it was currently reported that the Senate of the State Tribunal at Berlin, Germany, has ruled that the charge of treason against Count Von Arnim is admissable.....Philip Briody of Williamsburg, L. I., was arrested upon suspicion of having caused the death of his wife, Ellen.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ASTOR, William B.—Son of the late John Jacob Astor, and patron of the Astor Library in this city. The deceased was born at 149 Broadway, on Sept. 19, 1792, and was mainly educated in Germany, and at the conclusion of his collegiate course entered the fur store of his father. He subsequently inherited a portion of his father's estate, built up of his father's property, and thus was laid the foundation of a fortune that cannot be estimated even approximately. A man may be nearly fifty years old before he is almost hopeless will come like a shock to thousands.

Antillian Echoes.

"Hard fighting must have changed me, sure,
Or all appearance quite belies me;"
Poor Cuba says: "There's Uncle Sam—
He never seems to RECOGNIZE *me!*"

WAN!—*Our* voice is *still*, for war, notwithstanding others less humane and tender may sigh for carnage and blood. And this reminds us that gunpowder resembles war, for it produces the *debt o' nations*, of which we hear so often.

COMING EVENTS.—Holiday goods decorate the windows of our fancy bazars, and stores of toys are already to be seen in our toy stores. "Solid men to the front."

IT IS RECORDED that Joaquin Miller declares that "we are a race of clowns." Which goes to show that this "Miller and his men" must have a merry time of it.

BILLIARDISTS generally want a cigar near, at play. Don't see it? *Want to see Garnier at play!* Smoke?

NEWS OF THE WEEK BOILED DOWN.

*** On Nov. 23: It was cabled that British troops had shelled and captured the stockades at the village where Mr. Birch was murdered, in Malacca; that the British ship Oriental, from London for St. John, N. B., had been abandoned at sea; that a treaty of peace, friendship, maritime commerce, and extradition between Spain and Santo Domingo had been signed; that the French Assembly adopted the first clause of the electoral bill, relating to the terms of residence; that the Federal Council at Berlin had rejected the Prussian proposition for coercive press laws; and that the trial of Henry and Thomas Wainwright, for the murder of Harriet Lane, was commenced in London, Eng.; an insurgent leader, was reported to have been surprised and shot in Cuba.....While skating, five boys broke through the ice on Merrimack-square Pond, Manchester, N. H., Walter L. Burpee being drowned.....When shaking is with the last card be can score 1 point, but nothing for making it with the nut.

JAS. FLANNERY.—"A having reached the 60th hole in a game of cribbage by pegging, declares he is 'out' and has won the game. B contends that A must reach the 61st hole before he is 'out.' Which is correct?".....B.

J. M. B., Indianapolis.—1. That player leads who sits next to the dealer, on the latter's left. 2. Making five tricks counts three points at three-handed euchre, provided the maker or orderer-up of the trump makes them.

E. G.—They are legal, and by using them misunderstandings are prevented, as they show upon their face precisely what both parties agreed to at the time of making them.

NOVEMBER, Racine.—Capt. Barclay walked 1,000 miles in 1,000 consecutive hours, one mile in each and every hour, at Newmarket, Eng., in 1809. He walked back and forth between two posts, each two miles apart.

A PRINTER, Montreal.—Dan Rice is still living. He was with De Haven's Hippodrome a portion of the past Summer, and then went to Chittenand, where he ran a show for some weeks.

F. S., Pittsburg.—Your opponent can take in not only both piles, but every other five he can find on the board. You should have taken in his pile.

A. C. R., Indianapolis.—An advertisement will cost you 25 cents per line for each and every insertion. That would be the proper way to reach the people you speak of.

W. C. Z., Dunkirk.—Such things are purely matters of taste, unmeasured by any standard. Our opinion would not be decisive, and its expression might offend.

SPIDER.—The subject is well treated, yet it might have a tendency to give offense to some of our readers, while it would be amusing to others; so we omit it.

S. H. R., Louisville.—1. It is a translation from the French, and we do not remember the adepter's name. 2. James Harebell. 3 He intends doing so.

SUBSCRIBER, Chicago.—The fastest recorded time for one mile, walking, is 6m. 33s., by William Perkins, champion of England.

KEYSTONE SOCIAL, Marietta.—We cannot undertake to recommend any notion houses.

J. H. G., Boston.—The retirement of Sadler at the present time would leave the championship vacant.

ELFIN QUEEN, New Haven.—We do not furnish the private addresses of ladies.

H. T.—1. We do not care to recommend anyone. 2. No; it is out of print. 3. He is not on the stage at present.

H. R. B., Cornwall.—Not as well as you. We will be pleased to receive any items of interest.

PADDY MARR, Bridgeport.—It shall have an early appearance.

DAVE, Dunkirk.—We cannot decide, not having seen those in Binghamton.

M. T. C., Ogden.—We cannot send the papers you require.

T. J. B., Detroit.—We know nothing of the firm you name, save that they have always dealt squarely with us.

J. H. L., North Gaston.—Thank you, but we have already published the information you have given in these columns.

JAMES T. CONLIN, Baden.—O'Baldwin never fought the man named.

CARRY, Boston.—If you will forward the dates upon which the games were played, the record will be published.

F. M. F.—1. The Great Eastern was built at Millwall, Eng. 2. She first arrived at this city in 1860.

LOU SETTER, Walworth.—The saving of jack is of no use to you whatever.

J. A. C., Washington.—You win. Hartranft had no majority whatever.

OPERA HOUSE BILLIARD-ROOM, Erie.—Joseph is the elder of those two Dions, and also the eldest of all three.

RES. T. L. C., Louisville.—He is acting with W. M. Holland's company in the West Indies.

T. N. C., Jackson.—Apply to some manager. We do not receive it.

W. H., St. Louis.—1. It is purely a matter of opinion. 2. We keep no record of such matters.

CONSTANT READER, Toledo.—The distance from this city to San Francisco, via Cape Horn, is 18,850 miles.

J. A. M., Phila.—Aces, deuces, bowers, knave and deuce are not a straight. No answers by mail.

C. H. D., Williamatic.—James Fisk was colonel of the Ninth Regiment, New York City.

CONSTANT READER, Joliet.—1. Jefferson Davis is not an outlaw. 2. Full terms, except life-terms, are never served.

A. M. H., Phila.—Even though the player has not a trump in his hand, he can order up the deal.

AUCTION PITCH, Zanesville.—The player who had one to go, gave three and made them, is out on his high.

J. H. S., Boston.—Such propositions as your are illegal, we have no information to tender. No answers by mail.

J. McK., Armprior.—If the game was regular euchre, only the dealer could play alone.

R. B. B., Portland.—Such would be the following suit at euchre is the loss of two points, provided the trick in which the erroneous play occurred has been taken in and quitted.

W. M., Brooklyn.—Not a copy of that issue left.

W. R., Rantoul.—Apply to "November."

C. W. D., Indianapolis.—$50,000 per year.

J. P. D.—He never acted in that play.

"TEN BY EIGHT."—Not present.

MOODY, Bath.—Makes $15.

J. J. D.—A loses his deal.

T. L.—See next week.

HANDBALL MATCHES.

A large crowd enjoyed an excellent game of handball at McQuade's Court, 604 Madison street, this city, Nov. 25, the contestants being Barney and Arthur McQuade on the one side, and James Everett and Michael Doughney of Brooklyn on the other. They played the best of seven games, and the brothers won, taking the second, fourth, fifth and sixth games by scores of 21 to 7, 21 to 7, 21 to 11, and 21 to 12. Everett and partner won the first, 21 to 18, and the third, 21 to 20. Judges, James Dunn and William Ryan; marker, John Dunn.

.....At Casey's Court, 111 Douglass street, Brooklyn, several games helped half a dozen experts to digest their turkey and fixings, the sport attracting quite a number of spectators. The opening trial of skill was a double-handed match, James Keating and John Miller being opposed to Richard Townsend and Martin McDonnell, and the latter couple winning; but in a second contest between the same parties the other side were victorious. Then came a match, best of three games, in which James Casey sought to warm Townsend and John Dowd, and so he did to the best game, scoring 21 to 16; but in the two following games Townsend—21 to 1, and 21 to 17. These were preliminary to the match of the day, which was the first six games of the best in thirteen—match between Phil Casey and Burke of Philadelphia, the latter receiving ten points in the twenty-one which constituted each game. The score was: 21 to 15, 21 to 20, 21 to 16, and 21 to 10; Burke taking the fourth by 21 to 13. The remaining games are to be contested in the Centennial City.

THE CHICAGO (ILL.) FOOTBALL CLUB was organized Nov. 15 with the following officers: W. B. Curtis, president; A. H. Hornsby, secretary and captain; W. E. Day, treasurer; Jos. Conch Jr., John B. Jeffrey, Chas. Hilton, R. Gardner, James Wood and W. A. Hurlburt, directors. The Rugby Union rules were adopted for the government of the club, and the Chicago B. B. C. grounds, corner of State and Twenty-third streets, will be used for practice and play, through the courtesy of the latter organization.

BASEBALL.

NASSAU vs. FIELD.

On Thanksgiving Day a very pretty game was played at Prospect Park, Brooklyn, N. Y., in the presence of a numerous crowd of spectators, attracted to the field by the fine weather and the prospect of a grand game between strong amateur teams, it having been announced that the old Nassau nine would play against the Chelsea nine. The latter failed, however, to put in a full appearance. A game was, therefore, made up between the Nassau ten and a field ten, including five of the Chelsea and Burdock and Fleet of the Hartford and Atlantic professionals, and after an eight-innings contest the Nassau ten had to retire a defeated party. But for the erroneous decision of the umpire in the second inning the score would have been a tie, as he placed back to their bases base-runners who had run home on a ball thrown in wildly from left field and caught by West in his cap. In such cases players running bases are entitled to those they would have made, and no player can be put out.

NASSAU.	T.	R.	1B.	P.O.	A.	E.
W. West, r.f.	3	0	0	0	1	0
Cassidy, p..	3	1	1	0	3	1
Redm'nd, 2b	3	1	0	2	1	0
Bunce, 1 f..	3	1	0	1	0	0
Burns, c..	3	1	0	14	3	0
Brown, 1st b	3	0	0	5	0	2
Palmer, s s

THE TRIGGER.

MARKSMANSHIP AT CREEDMOOR.—On Saturday, Nov. 27, the two closing rifle matches of the season took place at the range of the National Association, and, the weather being lovely, there was a pretty large turnout of experts and others. The opening competition was the first for the Hepburn badge, which is to become the property of the man who wins it thrice, members of the American team of 1874 and 1875 being barred. The conditions upon which it is shot for are: distances, 800, 900 and 1,000 yards, fifteen shots at each range; no sighting shots or previous practice by competitors to be allowed over the range on the day of the match; weapon, any breech-loading rifle within the rules, to be loaded at the breech only; any position; entrance, $1. There were thirteen competitors, but of these J. L. Allen and J. McGreen[e]y retired before completing their scores—the former at the close of the 900yds. firing, and the latter after having made ten successive misses at 1,000yds. The scores made by the others were: W. B. Farwell—55 66, 59—180 out of a possible 225; A. V. Canfield Jr.—62. 63, 54—179; F. Hyde—59, 66, 43—168; R. Rathbone—60, 58, 48—166; H. S. Jewell—64, 61, 37—162; H. Fisher—57, 57, 38—152; L. C. Bruce—51, 56, 33—140; A. J. Hennion Jr.—50, 35, 39—124; E. A. Perry—39, 43, 36—118; C. H. Raymond—48, 34, 32—114; A. Pyle—39, 36, 24—99. The second competition was that arranged to decide the individual possession of the set of silverware won by the New York team at the recent meeting of the Providence (R. I.) Rifle Association; distances, 600, 800 and 1,000 yards, two sighting and seven scoring shots at each range. Scores: W. B. Farwell, 27, 28, 31—86 out of a possible 105; A. V. Canfield Jr., 30, 31 25—86; G. W. Yale, 33, 27, 23—81; H. S. Jewell, 33, 30, 17—80. R. C. Coleman, L. C. Bruce and F. Hyde likewise took part, but did not shoot at 600 yards. The trophy was awarded to Mr. Farwell, his score at 1,000 yards being better than Canfield's.

THE OFF-HAND CLUB engaged in their fourth competition for *The Forest and Stream* badges at Conlin's Gallery, Broadway, this city, Nov. 18; distance 110 feet, target corresponding with that in use at Creedmoor at 200 yards. Scores: First badges (best score)—Thomas Lloyd, 44, out of a possible 50; W. B. Farwell, 43; C. A. Cheever, 42; Wm. Moser Jr., 41. Second badge (average centres)—A. Marsh, 40; L. V. Sone, R. Miley and Wilson MacDonald, 39 each; Chas. Blydenburgh, M. P. Lennon, F. Hyde, J. O. Wright and C. G. Zettler, 38; L. C. Bruce, F. W. Pope, John Waydell, M. W. Doran, J. B. Blydenburgh, C. J. Folmer and A. F. Ferris, 36; J. E. Whitley and W. M. Klein, 35; J. S. Wright, W. J. Duffy and S. H. Furrell, 34; T. C. Banks, 33; J. Van Zinlen, D. L. Beckwith and R. Strong, 32. Third badge (average inners)—C. Blackley, 30; W. H. De Kay and J. Everhard, 29 each; J. McGlensey, Fred Backofen and Wm. Sherwood, 28; W. O. Saxton, 21; C. S. Nelson, 19; Charles J. Blauvelt, 18; F. C. Kunster, 17; James S. Burdon, 15.

A PIGEON MATCH took place at Hazleton, Pa., on Thanksgiving Day, at the Driving Park, for the benefit of the Presbyterian Sunday School. The birds for the occasion were furnished by Gen. A. Pardee Jr. gratis, and were shot at from a ground trap, 21yds. rise and 80yds. boundary, at 10c. a shot. It is evident from this that humanitarian Bergh's teachings have little effect in the coal region.

AQUATICS.

ROWING IN ENGLAND.

The week ending Nov. 5 was prolific of rowing events in the land of the rose, no less than four scullers' races and a pair-oared race taking place. The principal contest was between Thomas Green of Hammersmith and Ralph Hepplewhite of Newcastle, pulled from Putney Aqueduct to the ship at Mortlake, on the Thames, for £100 a side, Nov 3. Green is 26 years old, 5ft. 6in. high, and weighed 131lb. Hepplewhite is one year his senior, stands 5ft. 6¼in., and lowered the scales at 148lb. This was his first appearance on the Thames as a sculler. The latter, rowing a much faster stroke than his opponent, went away with the lead at once, and by dint of hard rowing kept in front until they approached the bottom of Chiswick Eyot, when Green began to come up, and, the Tynesider giving up completely exhausted, he went in an easy winner. Hepplewhite was so completely dead beat that his sculls dropped from his hands......On the 1st inst. R. W. Burwood of Wapping, and W. E. Burgoine of Hampton Wick rowed over the same course for £40 a side and a bet of £10. The former went away at once, and won by a dozen lengths, the water being sluggish and the time slow. ......On the same day a race came off on the Tyne, between Ralph Forster of Howden, and J. Southeron of Wilmington Quay, for £40, over a course of about two miles and a quarter. Southeron was the favorite, but, though a swell carried Forster's left-hand scull out of his hand shortly after starting, he recovered it quickly, and within one hundred yards had assumed the lead, which he easily maintained until the end, winning by about four hundred yards...... On the 2d a match between John Higgins (who a short time previously had defeated Anthony Strong over the championship course in the fastest time on record) and Brian, for £200, was rowed from Putney to Mortlake, and it proved a great gift for Higgins, who left his man at once, and, after stopping once or twice to wipe the perspiration from his face, won with the utmost ease by a couple of hundred yards........The pair-eared race was for £25 a side, and took place Oct. 30, George Winsley and George Piper having no trouble in beating Charles Harding and John Spencer.

EIGHT-OARED SHELL RACE. — On Thanksgiving morning there was a shell race on the Schuylkill between eight-oared crews representing the Crescent and Undine Clubs, made up as follows: Crescent—H. Spring (bow), C. E. Steele, H. W. Terry, C. P. Tasker, J. W. Lewis, H. K. Hinchman, C. D. Tatman, George Milliken Jr. (stroke), W. C. Brown (cox). Undine—P. W. Hesser (bow), W. C. Madeira, George Bright, De Witt Smith, B. M. Ewing, W. H. Allison, J. R. Baker Jr., J. A. De Haven (stroke), Jonathan Gillingham (cox.) The course was about a mile and a half, and the Undines won by four lengths in 9:28½. James M. Ferguson was referee, Alex. Krumbhaar judge, and Wm. R. Tucker timekeeper.

SCOTTISH-AMERICAN ATHLETIC CLUB.

The first annual handicap games of this organization were held at Jones' Wood Colosseum, this city, on Thanksgiving Day, and were witnessed by nearly two thousand persons, among whom the Scotch element largely predominated, many members of the New York Caledonian Club being present, to give encouragement to the members of the new club, which is an offshoot from the former, but, unlike it, is open to membership by all. The weather was glorious; but the sun's rays, acting upon the frosted ground, made the track so slippery that good time in the pedestrian contests was out of the question, and the hammer-throwers and caber-tossers failed to do themselves justice. The successful competitors are named below:

Throwing the light hammer.—Charles McLetchie (allowed 15ft.), 98ft. 4in.; Robt. Williamson (18ft.), 97ft. 3in.; Alexander Tasker (22ft.), 94ft., 4in.

100yds. race, in heats.—Heat 1: Alex. Tasker (scratch), and L. D. Robertson (12yds.), tie; time, 12sec. Heat 2: Francis Dykes Jr. (8yds.); time, 11¾sec. Heat 3: John Grassick (7yds.); time, 12½sec. Heat 4: D. B. Flemming (7yds.); time, 12sec. Final heat: John Grassick (7yds.), 1; F. Dykes Jr. (8yds.), 2; time, 11½sec.

One-mile walk.—Thomas McEwen; time, 8min. 45sec.

Running high jump.—John Knox Jr. (6in.), 5ft. 3in.; Geo. Mitchell Jr. (10in.), 5ft. 2in.

Half-mile run.—B. Greig (25yds.), 1; David F. Knox (50 yds.), 2; Wm. Parker (scratch), 3; time, 2m. 9¼s.

Putting the light stone.—John Grassick (scratch), 37ft. 7in.; Chas. McLetchie (4ft.), 37ft. 6in.; John McMillan (7in.), 35ft. 5in.

Vaulting with pole—John Knox Jr. (2ft.), 9ft. 3in.; Frank Duke (scratch), 8ft. 4in.; Geo. Tolmie (1½ft.), 8ft. 3in.

Quarter-mile run—David F. Knox (28yds.), 1; Thos. McEwen (20yds.), 2; time, 1m. 1¼s.

Throwing 56lb. weight.—A. Thomson (3ft.), 21ft. 3in.; H. Graham (5ft.), 20ft. 2in.; J. McMillan (scratch), 19ft. 11in.

Sack race.—D. F. Knox (35yds.), 1; L. D. Robertson (30yds.), 2; D. B. Flemming (scratch), 3.

One-mile run.—William Parker (scratch), 1; Wm. Hume (50yds.), 2; George Tolmie (30yds.), 3; time, 5m. 20s.

Tossing the caber.—E. E. More (scratch), 37ft. 8in.; R. Williamson (1ft. 6in.), 35ft. 8in.

Three-mile walk—Thomas McEwen (scratch), 1; John Low (3m. 15s.), 2; John Henderson (1m.), 3; time, 28:00. Judges: George and Matt. Goldie, D. M. Stern and Mr. Giles.

BOWLING.

NATIONAL BOWLING ASSOCIATION.—The second meeting of delegates of the National Bowling Convention met at the headquarters of the Terpsichore Bowling Club, Germania Assembly Rooms, Bowery, in this city, on Saturday evening, Nov. 27. Mr. George Conover of the Nassau Bowling Club presided, all the delegates being present. The report of the committee on constitution and by-laws was read and adopted. The semi-annual meetings will be held in March and September. The clubs thus far represented are the Empires and Terpsichores, New York; the Pin Knights, Nassaus, Athletics, Nationals, Growlers, Mutuals, and Independents of Brooklyn. The president appointed Messrs. R. M. Hopps, Athletics; W. Wilson, Nassaus; C. Eiseman, Terpsichores; J. Kelly, Independents; J. Moller, Growlers; Joseph Parker, Nationals; and M. J. Hayes, Empires, as a committee on rules and regulations of bowling. The Judiciary Committee appointed were Messrs. D. J. Moore of the Empires; E. Voege, Growlers; J. E. Ellis, Nationals; W. Wilson, Nassaus; and E. A. Moulle, Terpsichores. The Nominating Committee are Messrs. H. H. Fink, Pin Knights; J. F. Wallace, Empires; and J. Rofka, Athletics. Printing Committee—H. Groh, Terpsichores; T. S. Cooper, Nassaus; and M. Magrans, Mutuals. Great interest was taken in the meeting by the delegates present, and the establishment of the convention assures the future prosperity of the athletic recreation of bowling. There are now in this city and Brooklyn upwards of fifty clubs, and new bowling alleys are being built in various sections. The officers of the convention are as follows: George Conover, Nassaus, president; D. J. Moore, Empires, vice-president; J. J. Ellis, Nationals, recording secretary; E. Voege, Growlers, corresponding secretary; E. Anderson, Pin Knights, treasurer; J. Miller, Pin Knights, sergeant-at-arms. The next meeting of the convention will take place on Dec. 11, at the Germania Rooms.

NEW YORK RACKET CLUB.—A number of well-known gentlemen interested in the game of rackets, a sport which has been suffered to almost die out in a country where it should flourish, have organized a club bearing the above title, with the following officers: President, Wm. R. Travers; vice-president, Rutherford Stuyvesant; treasurer, W. Watts Sherman; secretary, Matt. Morgan; board of directors: the above-named gentlemen and Edward La Montagne, A. W. Sanford, Chas. G. Francklyn, Henry L. Burnett, John A. Lowery, George S. Bowdoin, Rowland Redmond, Isaac Bell Jr., Thos. R. Fisher, Fred Bronson, Edward G. Field, H. C. Babcock, James V. Parker, Chas. E. Strong, Wm. P. Douglass, George P. Wetmore, Louis L. Lorillard, James Curphey, Cornelius Fellows and David Lydig. The club will occupy the new building now in course of erection on the site of the old Washington Riding Academy, corner of Twenty-sixth street and Sixth avenue, having a frontage of 75 feet on the avenue and a depth of 100 feet. There will be two racket courts in the building, and in addition a gymnasium, bowling alleys, a billiard room, restaurant, etc. These will all be fitted up in first-class style, and it is estimated that the amount expended by the time the building is ready for occupancy, Feb. 1, will have been in the neighborhood of $300,000.

STUDENT ATHLETICS.—A series of athletic games were participated in by students of St. John's College, Fordham, N. Y., on Thanksgiving Day. A 100-yards dash was won by P. H. Mooney, '77; M. H. Crowley, '78, second. Time, 11¾secs. One-mile walk—Henry Xavier, '77, first; John Weir, '79, second. Time, 8:03. Half-mile run—P. A. Hendricks, '78, first; John A. Weir, '80, second. Time, 2:36. Two stand-forward jumps—P. A. Hendricks, 20ft. 7in.

THE PHILADELPHIA SKATING CLUB held a meeting Nov. 24, when the following gentlemen were nominated officers for the year ensuing: President, Thos. A. Marshment; vice-president, J. K. Folwell; treasurer, Samuel Simes; secretary, Wm. E. Tucker; corresponding secretary, B. L. Keys; solicitor, D. W. Sellers; executive committee, Frank Caldwell, W. E. Tucker, J. S. Rockhill, F. H. Clark, F. J. Ott, R. F. Hickling, R. S. Miles, E. Stille and D. Evans.

TOM NICHOLAS and John McBurney of Philadelphia played a shuffleboard match in that city Nov. 23, 26. Nicholas was the winner of six out of the eight games played, by the respective scores of 21 to 14, 21 to 19, 21 to 19, 21 to 14, 21 to 20 and 21 to 14; McBurney winning two games by scores of 21 to 18 and 21 to 20.

LE SPORT.—A droll story comes from the city of Marseilles. The hero is a gentleman well known in Paris. On his property near Marseilles he once had rabbits, which the innumerable poachers of the South have exterminated. There is now, as everyone knows, a sincere, though uncultivated, admiration for field sports in France. This gentleman was quite ashamed to think that he could not offer even rabbit-shooting to a friend on his estates. But the remedy was simple—the empty warrens could be restocked. Orders to this effect were sent from Paris, and a great quantity of coneys were turned down. The season of the chase opened, and a goodly show of guns M. —— led out to harass his game. Girt with horns probably, and furnished with embroidered gamebags, the party approached the scene of action. To their mingled horror and delight, the rabbits sallied forth full gallop, greeting their executioners with joy, and came running up their gaitered legs. Never was there such a welcome; lops and half-lops, Dutch and Angora, bounded to meet the sportsmen, tumbling one across another in delight. The fact is that the *garde chasse* had bought tame rabbits, which he had been used to feed in that very spot.

TORN TO DEATH.

The Paris newspapers have been actively engaged lately in lionizing a certain Father Remy, who is said to have returned from Tibet, in which region he has made a number of conversions under certainly extraordinary circumstances. The story goes that he fell, as a missionary, under the suspicion of the local authorities, and that the *odium theologicum* reached the unpleasant climax of the luckless ecclesiastic being condemned to be *ecartele*, or quartered. An attempt was actually made to put the sentence into effect—*le Pere* Remy's legs and arms being tied to four horses, which were straightway driven in different directions. But, it is added, the devoted missionary is a very powerful man, and the steeds, with all their strength, did not succeed in tearing him asunder. His persecutors, the story goes on to say, were so struck by his seemingly miraculous powers of endurance that they embraced the *quasi*-martyr, and were forthwith converted to Christianity. Of this tale it may be said—first, that it answers the Italian condition of being *ben trovato;* and next, that if it be an invention, it should have been written by a medical man, for only skillful anatomists know what a Herculean task it is to tear a living human body into quarters. Muscularity has nothing whatever to do with the resistance the human frame will offer to inordinate tension. It is a matter of thews and sinews—of gristle, in fact. It is very difficult to break a man's skull, unless, knowingly or unknowingly, the head be hit in precisely the proper place; but it is much more difficult to rend him asunder bodily. In the days of torture prisoners might be racked day after day, and their limbs dislocated and rent time after time, but the frame of the tormented wretch still held good. As for quartering a sufferer by means of horses, there are two instances on historic record showing how hard it is to perform the diabolical operation. Ravaillac, the assassin of Henri Quatre, was not a very powerful man. He had been so racked, thumbscrewed, booted, torn with red-hot pincers, and seethed with boiling oil and molten lead, that when he was tied to the quadrupeds he was a mere bag of bones, bruises, and gaping wounds. Yet his body resisted the tugging of the horses for forty-five minutes. A hundred and fifty years later, Damiens the madman, who just pricked Louis XV with a penknife, was tortured in the same abominable manner as Ravaillac had been. Then he was put to the horse ordeal; but nearly an hour elapsed, and the body of the miserable wretch yet held together. Then they lashed the horses savagely, to make them plunge the more fiercely; and the fine court ladies, in the gallery specially erected for them to witness the show, cried, in their pretty *argot*, "Oh, les pauv' zevaux!" They pitied the scourged steeds; they did not pity the man whose body was slow to disintegrate. At length, a humane surgeon standing by persuaded the hangman to make deep cuts with a sharp knife at each of the culprit's joints, and then the horrible purpose was achieved easily enough. But, surely, they should be aware of the process of incision in Tibet!

"J. GRAY—Pack with my box five dozen quills." There is nothing remarkable about this sentence, only that it is nearly as short as one can be constructed, and yet contains the whole alphabet.

MONEY is a bottomless sea, in which honor, conscience and truth may be drowned.

DR. HALL *now* says that a person should go to sleep with his face turned toward the wall.

AMUSEMENTS.

NOTICE.

THE CLIPPER ALMANAC FOR 1876.

We are now busily engaged in compiling THE CLIPPER ALMANAC for the centennial year, and believe that it will be more interesting than either of its predecessors. With the exception of the "Fastest Recorded Time" department, which will be carefully revised, so as to be a reliable record up to the end of the year 1875, the matter will be all fresh, and of a character alike useful and entertaining to the general and professional reader.

As an advertising medium, THE CLIPPER ALMANAC cannot be surpassed. The statistics and records it contains insure its being preserved for years. The circulation of THE ALMANAC for 1874, and of that for 1875, far exceeded our expectations.

To such of our patrons as desire to avail themselves of its pages to make their business known to one another and to the public, we would suggest that their favors be sent in as early as possible, as those received first will be given preference of place. It is our desire to close the forms early in December.

Advertisements for THE CLIPPER ALMANAC for 1876 will be received at the following rates, and on our usual cash terms: For one page, 7½x4½ inches, $40; half a page, $20; quarter of a page, $10; a space of 25x31 ems agate, $5.

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30 Sayings and Doings, Farce, 1	4	3
31 Twin Brothers, Farce, 1	8	3
32 Ask No Questions, Burletta, 2	7	3
33 Cure for Coquettes, Comedy, 3	17	3
34 The Cabin Boy, Drama, 2	10	3
35 Who Stole the Spoons? Farce 1	9	4
36 Mrs. Sarah Gamp's Tea and Turn Out, Farce, 1	3	4
37 The Village Doctor, Drama, 2	4	3
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MARVEL OF WONDERS
Carnival of Sport!
GEO. L. FOX'S
NEW YORK
HUMPTY DUMPTY
TROUPE
IN ITS ENTRIETY.
GEORGE H. TYLER...............Manager and Proprietor
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Assistant Property-maker.........MR. FRANK FARREL
Stage-manager.........................MR. THOMAS CHAPMAN
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A GRAND AND HAPPY EVENT
OUR REGISTER.
THE FAMOUS UNEQUALED, GROTESQUE AND COMIC TRICK CLOWN
JAMES S. MAFFITT
WHO IS FRANKLY ACKNOWLEDGED, IN HIS SPECIAL LINE, TO STAND ALONE AND INIMITABLE.
THE PLEASING ACROBATIC AND PANTOMIMIC CLOWN,
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"BIFF, BANG, BA-LUE," CREATOR OF FUN.
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PANTALOON "PAR EXCELLENCE."
CHAS. ALMONTE
THE UNEQUALED PANTALOONATIC.
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The Wondrous Chas. W. Ravel as - Harlequin
FORMING THE STRONGEST AND MOST COMPLETE COMBINATION OF STARS OF THE
PANTOMIMIC WORLD
ever yet presented at one theatre. In addition, a most carefully selected corps of
PANTOMIMISTS AND NOVELTY ARTISTS,
all appearing in
G. L. FOX'S FAMOUS TRICK PANTOMIME.
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the Germanic wonder, in his astonishingly extraordinary wonderful performance on
THE COLUMN OF GOLD.
Little Todd has for the past few seasons been meeting with enormous success through Europe, during which time he has appeared before the crowned heads of Russia, England, France and Germany, who have unanimously bestowed on him the title of "Prince Supreme of the Gymnastic Art," excelling in every point all predecessors. The attention of the public is called to the extreme height and small space upon which he stands, performing the most perilous feats of Forward and Backward Balancing, and his superb Contortion Acts, his balancing on a single hand and at the same time playing a Solo on the Piccolo at the extreme height of his Pedestal. Little Todd during his performance will be under the direction of his famed tutor, MR. CHARLES CROSBY.
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heroes of the Skatorial Art.
The world-famous, wondrous and startling
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JULIUS SCHOTT, A. KONSTY,
J. H. WEBB, G. C. LANNER,
and others too numerous to mention, all appearing in
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HUMPTY DUMPTY
IN
EVERY
CLIME
During the Pantomime, irrespective of the Comical Situations, Ludicrous Incidents, Superb Costuming and Propertorial Effects, will be presented a
PERFECT EARTHQUAKE OF TRANSFORMATION,
creating an astonishing furor of wonderment and applause, viz., the Polar Regions transformed to Humpty's Villa, "Temperate Zone," Humpty's Villa to the Rocky-bound Coast, Farm Houses into Ships, Pigeon-boxes into Flags, Robins into Sea Gulls, Dairies into Steamships, Barrels into Rocks, Grass into Water, Frogs into Flounders, Bridges into Lighthouses, Pumps into Yawl Boats, Trees into Masts, Farm Hands into Sailors, etc., etc.
ELEVEN NEW
AND
COMPLICATED TRICK SCENES,
Originated and invented by that world-famed master machinist,
ROBERT J. CUTLER,
the nature of which was never before thought or heard of.
A GRAND ENTIRE OLIO ACT
will be introduced between the first and second acts of the Pantomime, in which will appear a Congress of the most Talented of the Novelty and Sensational World, European and American. The whole to conclude with the most Striking, Picturesque, Beautiful, Enchanting, Celestial, Marvelous Creation of the Mechanical and Scenic Art, the
JEWELED DELL
AND THE ABODE OF
Brilliant the Morning Star.
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NOW PERFORMING AT
TONY PASTOR'S NEW THEATRE,
585 AND 587 BROADWAY, NEW YORK,
OPPOSITE METROPOLITAN HOTEL,
WILL COMMENCE ITS SIXTH ANNUAL TOUR
On or about April 3, 1876.
ARTISTS WRITING FOR ENGAGEMENTS AND RECEIVING NO REPLY WILL PLEASE CONSIDER SILENCE A RESPECTFUL NEGATIVE. 29-tf

THE NEW WONDER
AND SUCCESS OF 1875.
LURLINE THE WATER-QUEEN
WATSON THE MAN-FISH,
FIRST OPEN DATE JANUARY 17. ADDRESS H. S. SANDERSON,
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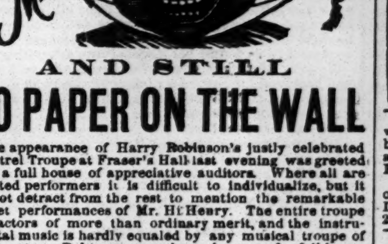
GRAND OPERA-HOUSE,
DETROIT, MICH.
FIRST-CLASS ATTRACTIONS
WISHING TIME AFTER JAN. 1, 1876,
please apply to T. W. DAVEY, Manager, Detroit.
ALSO, ATTRACTIONS WISHING TIME AT THE
NEW
MEMPHIS THEATRE
MEMPHIS, TENN.,
will please apply to JOSEPH BROOKS, Manager, Memphis, Tenn.
36-2t T. W. DAVEY, Proprietor.

ED. MONTA, ESQ.
DEAR SIR: Noticing in THE NEW YORK CLIPPER, lately, a controversy between yourself and a person named
PAUL MARTINETTI
We, having witnessed both of your performances, wish to testify to the superiority of
YOUR
impersonation of the Ape character
OVER ALL OTHERS
and you, in our opinion (as professional judges), are
ALONE
entitled to call yourself the
Only Successor
OF THE LATE AND GREAT
JOSEF MARZETTI
That Mr. Paul Martinetti is a great monkey delineator
(ON PAPER)
is undeniable, and his futile efforts to bolster himself up in attempts (ludicrous to behold) to prove what he can never be; also his extremely absurd and egotistical praises of himself, have not only disgusted US, but will no doubt excite the contempt of all well-informed professionals, not at present in Pittsburg, to sign this testimonial of justice and right and of the discriminating public. We would remind and kindly advise Mr. Martinetti to be careful in future to practice what he preaches, and by so doing make himself (IN TIME) a passable performer. In conclusion, we express not only our esteem toward yourself as the GREATEST Ape Delineator, but as a gentleman whom we are proud to recognize and recommend. And as brother professionals, we beg to remain,
Very respectfully yours,

PROFESSOR FOX,	BAKER AND DOYLE,
ROBT. MANCHESTER,	J. H. LARKIN,
JOHN JENNINGS,	EUGENE BLITZ,
R. O'GORMAN,	BOISSET FAMILY,
JOHN S. ROMER,	JULES VESSOT BOISSET,
FRANK SHEPARD,	LENTON BROTHERS,
JOHNNY WHITNEY,	JOHN TRIMBLE,
ALPHONSE LEROUX AND	GEO. W. BARNUM,
MLLE. EMOCLEW,	WESTERN AND WALLING

PITTSBURG, PA., NOV. 26, 1875.
P. S.—As Mr. Harrison dates so far back, he ought to inspire you with some of his originality:
Sing high, sing ho, I'll never deceive,
But sing to the tune of Adam and Eve. 36-2t



AND STILL
NO PAPER ON THE WALL
The appearance of Harry Robinson's justly celebrated Minstrel Troupe at Fraser's Hall last evening was greeted with a full house of appreciative auditors. Where all are merited performers it is difficult to individualize, but it cannot detract from the rest to mention the remarkable cornet performances of Mr. Hi Henry. The entire troupe are actors of more than ordinary merit, and the instrumental music is hardly equaled by any musical troupe of the country. Robinson may always be sure of a full house in Lawrence.—LAWRENCE DAILY JOURNAL.
HARRY ROBINSON'S Minstrels gave one of their performances at the Opera house last evening. There were no vacant seats, and, if round after round of applause is any evidence of their appreciation, then Harry should be satisfied with his efforts to please all. The entertainment was high-toned, and we have no hesitancy in pronouncing the troupe the best that is now on the road. They play in Atchison this evening, and we hope they will receive the patronage they deserve—LEAVENWORTH DAILY COMMERCIAL.
The minstrel entertainment at Corinthian Hall last night by Harry Robinson's Minstrels was one of the best of this description ever given in the city. That Harry Robinson is a favorite with our people was fully attested by the large crowd that poured into Corinthian Hall last night. The aisles and galleries were densely crowded, and even standing-room was at a premium. The entertainment entire, from the time the curtain rang up on the first part until the last act, was full of that rich negro humor that was so perfectly characterized by each performer. Hi Henry's grand cornet solo was a wonderful performance, while the female personation by Billy Robinson was as near perfect as possible. Atchison will wait another season for Harry Robinson, and when he comes he can figure up just such another rousing house.—ATCHISON DAILY CHAMPION.
HARRY ROBINSON'S MINSTRELS.—Harry Robinson's Minstrels were greeted with a magnificent house last night, and everyone present was delighted. The instrumental music was superb; the vocal presented a number of new pieces. The programme was entirely new, and there was any amount of genuine, original fun, without the least semblance of vulgarity. The troupe made a mistake in stopping in St. Joseph only one night.—ST. JOSEPH DAILY HERALD.
HARRY ROBINSON.—This gentleman brought to Nebraska City one of the best minstrel companies that ever appeared in the Opera house, and he was well repaid by the large house that greeted him Saturday night, which was both appreciative and enthusiastic. This minstrel troupe is simply immense, and should draw in any city. We hope he will come back when we get done laughing. —NEBRASKA DAILY PRESS.
Harry Robinson's Minstrels gave decidedly the best entertainment in the minstrelsy line last evening ever witnessed in the city of Lincoln. Had the stage been a little larger, they would have shown off to a much better advantage, but could not have improved on the entertainment. Part-first came off just as it always does—songs, wit and music—and in every instance it was excellent. Then Geo. Robinson appeared in his female impersonations, and all pronounced the effort a splendid one. Hi Henry and his cornet won the admiration of all; his rendition of "The Mocking Bird" was really wonderful, while no instrument ever produced a sweeter sound, or more truly "spoke the piece" than did his cornet speak "Robin Adair." Bill McAllister not only sustained his reputation, but won new laurels. The singing by Rushby, Gale, Weldan and Seymour was very fine. We should be pleased to give each gentleman such a notice as is deserved, but space forbids. If Harry Robinson ever comes this way again, as we trust he will, we assure him a full house—perhaps no better than the one of last night, for the standing-room was all taken and held to the last.—LINCOLN (Neb.) EVENING STAR. 36-1t*

Mlle. De Granville,
THE STRONGEST LADY IN THE WORLD,
in her wonderful feats of strength, unparalleled by any other.
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VENUS AND ADONIS,
The Little Midgets,
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GREAT TRICK VELOCIPEDE ACT,
THE BIGGEST SENSATION OF THE AGE.
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FOR A VARIETIES THEATRE.
Well stocked with scenery and appointments. Will seat two thousand people. Rent low. Five years' lease given, with possession in April. Apply to
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ELLIOTT'S OPERA-HOUSE,
MONUMENT SQUARE,
WOONSOCKET, R. I.,
has gone under extensive repairs this Fall. The stage had been lowered, deepened, and widened, and refitted with new and magnificent scenery. Proscenium-boxes have also been added right and left of the stage, making it one of the most attractive and popular places of amusement in New England.
SEATING CAPACITY 1,180.
Adjoining this Opera-house are the Monument House Hotel, and hack and livery stables. This hotel is one of the most compact and complete buildings of its kind to be found in any State of the Union. The Opera-house is the only place of amusement visited by the patrons of the opera, drama, or concert in the community. This fact managers should bear in mind.
Communications, with a desire of hiring or leasing it for any number of nights, addressed to
LYSANDER W. ELLIOTT,
Monument House, Woonsocket, R. I.,
shall receive prompt attention. 36-3t

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SYRACUSE, N. Y.
MR. G. A. HENDERSON..............Proprietor and Manager
Opened Monday, Nov. 22, 1875, as a strictly first-class dramatic and specialty theatre.
Dramatic stars and specialty artists of acknowledged ability desiring dates, address as above, stating very lowest terms. 36-1t*

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I'M HERE.
FRED J. MACKLEY.
The profession, public and press say: MACKLEY is the best and most original comique, vocalist, dancer and humorist of the age. Just concluded third engagement at Metropolitan Theatre, Newark.
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MACKLEY AND DAILEY
THE GREAT ECCENTRICS,
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assisted by Prof. Bindley, has closed a most successful engagement at TONY PASTORS, New York. Open at Grand Central, Troy, N. Y., Nov. 29. Open dates in Dec. and Jan. Address WOOLCOTT & CO., 101 E. 14th st., N. Y. 36-1t*

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MESSRS.
EMERSON AND CLARK
SONG-AND-DANCE ARTISTS,
having played several engagements with me during the past two seasons, I take great pleasure in saying that they are to be rated with the best in their line. In this business they are simply immense, and big cards for any first-class Variety Theatre. J. M. MORTIMER,
Proprietor Grand Central Theatre, Philadelphia, Pa.
Address Howard Athenæum, Boston. 36-1t*

THE COMETS.
Mlle. Belle Celeste
AND
FRANK MUNROE,
in their Thrilling and Daring DOUBLE TRAPEZE LEAPS FOR LIFE
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Immense hit wherever they appear. Positively the cards of the season. For open dates address
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LADIES AND GENTLEMEN
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SECOND WEEK. ENORMOUS SUCCESS OF
PARKER and DOGS
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$10 TO $500 IN WALL STREET OFTEN LEADS TO FORTUNE.
A 72 page book entitled
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explaining everything SENT FREE.
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EXTRAORDINARY DRAWING.—HAVANA LOTTERY. THE GREAT HOLIDAY DRAWING.
1,200,000 DOLLARS
distributed in prizes DEC. 23. One ticket in seven draws a prize. FIRST CAPITAL 500,000 DOLLARS. Secure your tickets early. Circulars of full information free.
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CEE ONE PACK TRICK CARDS, 1 PACK Slang, or Joke Cards, unique puzzle, 25 Recipes, 4 Motto Picture Cards, Rare Wonders, Fire Jugglery, Black Arts, and the Pocket Prince. Send 10c. and get the lot. [36-1t*] LINDSAY & CO., Providence, R. I.

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Prof. GOLDBERG'S EUCHRE DECK OF
TRICK CARDS
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Ten Wonderful Tricks, Without any Practice.
1. The Four Jacks. 2. To Slip a Card. 3. To pass a Card through a Handkerchief. 4. To separate the Red Cards from the Black at one Cut. 5. To make several People draw Cards which they will themselves replace in the pack, and to find them again. 7 The Revolution Trick. 8. To bring the Four Aces together. 9. To find in the Pack, and through a Handkerchief, whatever Card a person has drawn. 10. The Pack being divided into two parts—to discover whether the number of each be Odd or Even. And many others.
With book of printed directions, $1.00; sent post paid, to any address on receipt of price. Goldberg's Card Trick Book, containing 112 of the best tricks known, price 50 cents. Send stamp for descriptive catalogue of Magical Goods, ranging in price from 50 cents upwards. Address, Goldberg's Magical Bazaar, No. 5 Tyler Block, Louisville, Ky.
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This lottery has been in existence over 90 years, and no drawing has ever been postponed even for a single day
THE
GREAT EXTRAORDINARY DRAWING
of the year will take place
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1,200,000 Dollars in Prizes.
Only 16,000 Tickets. 1 Prize to every 7 Tickets.

1 Prize of		500,000 Dollars
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WHAT I DON'T WISH TO BE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HARRY ANGELO.

Some wish to be a fish,
Some wish to be a fly,
A bird, and many other things,
But to such I say "O fie!"
Some wish to be a flower—
Now, that's not in my head;
I would not be a flower
'Cause I despise a *dirty bed!*

It's also queer to me
Why folks should make this wish:
Saying they would happy be
If they were but a fish.
I cannot see the point at all—
A fish I would not be,
Because amongst the fishy tribe
There's *suckers*, lots, you see.

Folks who would be a fly
Must have ideas queer—
A fly's a great tormenter,
And of them *I'd* steer clear.
I don't wish to be a fly,
O no, I'm solid there—
Flies get an awful cursing,
And are caught oft in a snare.

Again, you'll find some folks
Who wish to be a bird—
I've got it somehow in my pate
That wish is quite absurd.
Why they wish to be a bird
I have it to a dot;
It's 'cause, perhaps, they're topers,
And want to go home *shot!*

FLORRIE.
A FULTON-MARKET FABLE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HENRY L. WILLIAMS.

It is utterly untrue that pleasures require the spice of resistance. As well maintain that roses would be less lovely without thorns.—LES FILLES CÉLÈBRES.

Boring the oldest travelers to learn why young girls devoted to floral pursuits should, as a rule, run comely, they have given no reason, though one and all confirmed my own narrower experience. They have said whoso deals in flowers must herself be charming, be it in Nokohama, Otahaite, Rio or Esterhazy (the *Esthers* there are rather ponderous than hazy), Keller, or at Berlin war fetes. I bar Isabella; but did ever a girl at Alcazar d'Ete, Valentine or Frascati charge you to the warwhoop of "*Fleurissez les vous dames!*" who was not noticeable for good looks among the degenerate Parisiennes. And at home—but you have your own eyes, or glasses.

Madame Ikey Rozes, for all her long time as fruiterer and florist of fame in Fulton Market, has worn the weeds of woe. But her manager, Mr. Chiver—of whom more anon—has averred to his fellows that the dilapidated Hebrew in those clothes, which seem to have been hardly used in his long descent from a line of kings and prophets, was no less than Mr. Rozes himself. This latter supposedly confessed it when announcing himself over his cups to the longshoremen and West Ingy schoonermen in the Peck-slip saloon as the introducer of the *tromperia rootina* fuschia into this country.

My brother Edward, *the* "rich Van Zandt," before he married and went abroad, was her best patron, and I, not so bad a customer, fell into the habit of calling on my way across the ferry, if only for a sprig of something fresh, up to that night of nights when I more than first saw Florrie—aye, chatted with her for two hours.

Instead of the usual attendants there, I saw a tallish, slender, graceful girl of seventeen, with such a timid air, her hands a long-fingered six-quarter, her face a poetic oval under chestnut hair, the nose cut fine, dimples in chin and cheek, lips rather thin, and mouth a little too wide when open in a smile.

It was a strange conversation, ours, full of long pauses—her answers far shorter than my questions; but, as one understands the pantomime of savages in Ashantee or Acadie, so one can often converse with an intelligent girl without either absolutely discoursing at length.

I learnt where she lived, her hours of coming and going, and that she was usually alone, along a given route, because she paired off with no particular companion.

Feeling like Joaquin awaiting a "gold"-stage of the Wells-Fargo Express, I waylaid the little florist as soon as the next night. A start of surprise—pleased surprise, a trustful falling-in by my side—and I saw her home. I scarcely thought Manhattan so liberally developed on the Avenue A side. I doubt *I* should like such a journey afoot twice a day, even to garland-trimming. But she minded it no more than a champion pedestrian; and when I once or twice turned to a car, as Enoch Arden to "the sail! the sail!" the indignation in the blue eyes lifted towards mine was deliciously naive.

Each next time I knew where to meet her, she laying down the course as deliberately as a Bunsby. When she could stay out one night a little later, we ran into a variety theatre for an hour or two. If by chance it rained, we juggled with Borgian tea or chocolate in ice-cream saloons, past which she had often gone with wistful eyes, imagining a feast therein to be composed of unheard-of dainties. She was so content with these petty pleasures that I never repeated my unsnapped-up hint of better cater at a short cross-town trip. Besides, recognition of me lay by Union square, and I wanted to hear no fellow's opinion of my fair *vis-a-vis* of my supper-table overnight. And a strong repugnance withheld me that she should ever take, perchance, the chair where the someone sat who scratched on the pane with a newly-acquired ring—a crayon with which orthography was not, unfortunately, conveyed.

"Oh, all the other young ladies in the store have beaux, of course," said Florrie, thinking me such a dolt for asking. "One's going to be married next month (as "the Female Gladiator will now go down into the arena to combat with a Mastodon") and two are engaged. And—now you won't be offended, will you? But you are such a *funny* man!—why d—d—don't you come home with me, as my sister's intended does?"

The courage of the dramatist who answered the great Napoleon that he would write a tragedy when he found a new Cæsaricide to inspire him was nothing to Florrie's in propounding this demand. Thirty times she had resolved during the day to ask it at night, and as many times her heart had failed her. Why? She at least knew me as a plain Mister—a sort of clerk who, when wanting money, wrote a cheque for his living—thanks to her timidity about making inquiries to betray her interest in the answer; but, to flatter myself, I suppose she saw in me rather an outre bird to be added to her Happy Family. Making no reply but a lame one to this tenterhook, it never harrowed me again. But mild allusions constantly cropped up to show that she was uneasy.

"And as your whole aspiration is for a black-silk dress, a sewing-machine, a sealskin jacket a piano, and —— that's all? Well, as you cannot very well march into the house with all these things upon and about you, as being bought out of your savings, what will you do?"

"Do without them!" with such a clear, rippling laugh, that I fully understood at last why the angels of Angelico were perfectly blissful in one robe and their wings of white.

She never cared for the things in the stores, this remarkable Florrie. Yes, this was pretty, and that was not; this was too large for a girl, that too small for a grown woman, and so on; but never rose one look of kindled longing, and less the suggestion of a desire.

Unconscious she was; lovely sure she was; loving and believing herself beloved, she guessed of nothing beyond, and was happy in having all her modest wishes gratified—curious contentedness in a city child.

Sometimes I accosted the great question whether, if a little less or a little more, I would have dared a *mesalliance*.

But I drifted on, and then wrecked all by carrying my prize into a port swarming with piratical craft.

"What is the opera like?" said Florrie one wet evening as we sat alone in a dingy confectioner's in Second avenue, where the padrone and his boy often discussed us in choice Italian—I mean in vile Neapolitan lingua—to my equal amusement and irritation.

"The best way to know is to see it. What is your next night to spend with Miss Harris?"

She had invented a "Miss Harris," a young lady who used to be in our shop, for her companion on the nights of her tardy arrivals home. The spirit of the immortal Sairey abides in her gentler sisters.

"Monday."

"So long away? Well, says this *Sun*, there is 'Faust' at the Academy."

"Oh, 'Faust and Margaret.' I know the story," said she, clapping her hands.

"Save your applause for the singer. And now, attention, *petite*. I have been preparing for this, and—I don't want to take you up in the cockloft, among very decent people, no doubt; but—there—dare you place yourself in my hands just this one night?"

She assented, as she always did, with a little wonder at my doubt of her confidence in me. I all the more easily arranged the mountainous molehill of a surprise from my mother's maid, who, after her death, became attached to the theatres, knowing all the ins and outs of the mysterious wardrobes of New York.

At the appointed hour, Florrie—whisked to the rooms, over a grocer's, of Mrs. Widow Quilling, and yielding plastically to her and our old servant—was made a picture of, to use the words of the widow, who was in raptures, while Miss Yack wore tears of ecstasy in her eyes.

"That corsage collante seems *colle* to her exquisite shape," ran her jargon; "and, for the first time, I can see nothing ridiculous in a pouffe aux noeuds Fontanges—and, Mr. Charles! you don't mean to tell me that she's ever a work-girl? She dresses cheaply, it is true, but she's as dainty, and hasn't the prick of a needle in her fingers—and (emphatically) she don't bite even one of her nails!"

"Really! Oh, that's her artfulness!" said I, smiling.

"But she is not artful, Mr. Charles. That's what puzzles me—such a world of bashfulness, and yet so quick at comprehending what these novelties to her are meant for—*mais voici!* Now, isn't she something precious, and born to make men proud of? It's our box she's going to, Mr. Charles?"

"No," said I in horror; "Mr. Doldrum's."

"Aw, she won't be half seen there," said Miss Yack reproachfully, like the "monitor" when he hears the naval gentleman must have the pick of the stables. "I thought, by her having your mother's diamonds out of the bank—hem! she would be well en *evidence*."

"Did you? Oh, she's here."

"Will I do like this?" said Florrie, sailing into the room down upon me like a yacht.

"Yes. Perfect, and far too beautiful to live!"

"Ha, ha, ha! Oh, you confirmed silly! Just think, if I were not very lively, they wouldn't take this satin body in at home."

The carriage with the footman rather dampened her schoolgirlish gayety.

For ten minutes we were alone together.

"I think you ——" but we were arrived and presently installed in Captain Doldrum's box.

I well remember the little French girl whom we carried—a corpulent Londoner of our party, and I in a chair—of our interlaced hands high above Vesuvius—how she walked to the edge and gazed down at the dancing fire beneath the vapors and the smoke, less flinchingly than her elders—so assuredly did Florrie advance to the edge of the box and look downwards and around before sinking into her seat with profound grace—not the hardened impudence of the petite dame, not the customary indifference of the grande dame, not the supercilious stare of the belle dame, not the overdone affectation of having been there often before of the nouvelle enrichie fresh from her tuition by some aged *high lifeuse*—merely the absence of any misgiving as to her own equality with the fairest and purest there.

I had reasoned that so well known a piece—and there was no star that night by misadventure—would have none of my "crowd" in force; but Fitzgerald Brainare was there, and spied Florrie, and, later on, me; but it was for a bit of beauty that he always had an open eye, sure! With the fever of an unearther of a Venus in the Roman rubbish, he must needs fly madly out of the opera and rattle round to "The Pocket." You know De Verger's "Pocket," the great little billiard-rooms, where you do not find four-and-twenty tables all in a row, but five, comfortably placed so that your coat-tails are not against the fussy fellow at the next table. If you lose there is as nice a little meal to be had, and as good and honest a glass of wine as ever the New Orleans Frenchman could get in the palmiest days of the Crescent City. Then against the walls, and notably in the corner under the picture by a noted pupil of Cabanel, of the terrible "Duel on the Billiard Table," described in "The Mysteries of Rouen," are cosy lounges and the knowing ones discuss old memories of wines, of travel, of play and women.

Into this set-out, when the throng was thickest, the irrepressible Hibernian bounded.

"Boys, boys!" shouted he, "boys, boys, likewise men and musicians of the future, oh, lay aside papers and cues and scurry to the Academy!—the Academy of Platonic love, for what a Venus is there! A bud on the point of blossoming. Something to regale *your* poetic heart O Bard of the muddy river Concord, don't *you* delay, if anybody else does. Furbish! It's a beautiful girrrl! a deliciously, sweetly, thoroughly pretty young lady that will be shown next season as a Cynthia or Narcissa under your name Val Detravers. If you see her! a crature of charm! that that blackguard, the Detrimental, has beside him in ould Doldrum's box. My romantic bosom hasn't been warmed by a sight so tinder since I was a gossoon on the Holy Well Hills, where the pretty slips of girls are as plenty—more power to them!—as the bubbles on the buttermilk! And dressed with such taste, too! Upon the boulder of Blarney, it's her American Worth eclipsing foreign Worth, or I'm a petrifaction! But, away with you! and—warning! get seats on the near side, and not too far front, for there's Claudy Stine permanently cramped up into a big S with craning himself round to squint up at the beauty—blessings on her eyes, and my envy on his this blessed moment. I shan't be long tearing after you; but I must drum up the Neptune Club, if only for the ould Commodore. Sure I'll stop his prate at last, the hoary remembrancer of the days of Decatur! I'll stop the prate that there never has been so lovely a Yankee born anywhere in the world as his Washington belle of 1818. Belle, indeed! Begorra, I'd like to live me life forever, and the week after in the ring ov this one! I'm off, boys! Remember, the nearside. On the luck of that Eastley who has his near side and the dear side!"

So they flocked into the theatre, some thirty strong, quizzing Florrie and me, and both of us sublimely unconscious. Florrie enrapt in the play, discerning through the incomprehensible foreign tongue some intelligible plot as likely as not nonexistent elsewhere than in her imagination. So can the gallery see on the board a multitude of brilliant moves not dimmed by the playing pair.

And I was enrapt in her. As far as appearance went, was she not worthy of all a man can pay a woman in love, admiration and devotion? And I had to acknowledge so, without taking the trouble to gaze around and see who was in the house. Twice a quick glance at herself, but not the jay at its borrowed plumage. The countess' daughter in the third season was never more at home in this same chair of the box.

The two hours passed like ten minutes.

"And must you be home by eleven to-night?" asked I tremulously. "We'll hear one litle bit, and then be away for your transformation and your home."

"I know now what it is like!" exclaimed she, apropos de bottes.

"What is like what?"

"Its Cinderella, isn't it? *She* had to be home before the clock struck."

"Yes; just like Cinder Nelly, Florrie—only, at least, her prince had a slipper to remember her by. I shan't have even a curl of hair, a *rose* from your *bouquet de diamants* in the coiffure, or that of flowers at your corsage."

"I should think not, indeed. I am going to keep them in water as usual, to remember you by till next meeting. As for the di-a-monds"—how a poor girl dwells on the name of those stones when once she has worn them—"they are only pinned on, and not riveted, so that you were not to have them back again."

"To keep for you, dear, for they are yours, of course. Anything that a lady once wears becomes hers ——"

"And they do *become* me? That's a pun, a real pun now, Charley, for once! You do so snub my jokes. No? Well, you shall have a pair of slippers when I work them—or these. And not being glass, they won't shiver so soon. Talking of bouquets, what do you do with all the flowers you keep buying, sir?"

"Give them away."

"What a quantity of friends!"

"Friends? Oh, yes, exactly. Like the lions, the keeper must feed them or be devoured. And sometimes *(sotto voce)* he's eaten all the same."

"Do hush! there's the band again. Don't talk so much, that's a dear. I love music."

"Time's up—military, sharp! I have to be cruel, for your sake, little girl, you know."

She rose reluctantly, and kept her eyes on the stage whilst I enshawled her. As she stood up, leaning a little forward, as the palm over the well in the oasis, a murmur in chorus of admiration arose from the pit. It was those rascals taking a last look, and, by the same impulse, concocting their vexatious bouquet d'adieu.

For, as we came forth, they rather filled up the passage, in a double hedge, confound them! Commodore Warlock at the head of one file, Fitz at the other, behaving themselves, it is true, for the lady's sake, but slily winking at me in envious congratulation. That scamp Montgagne had told them right and left that it was only some milliner's apprentice. I was never so confused.

But Florrie acquitted herself with faultless grace, and she was in freshness of bloom a head and shoulders above all the surrounders. I recovered my coolness ere I had placed her in the carriage. Everything she had done was perfect, from the floating downstairs—everybody, even to the Emerald Frump—leaving a clear space about to the carriage, the proper foot taking the step without a break in the stride.

I had feared a collapse of the charm when she returned to her every-day clothes: her imitation of some impossible fur jacket, her home-made hat with the slightly limp feather, her gloves—my only allowable offering, the sole faultless point. But there was the same ravishing face, the same fearless expression, and the same bright eyes looking into mine with no more shrinking than an eagle's. And such a gratified expression now over all, without one shade of the regret at leaving aside the glitter, natural enough though it would have been. Mephisto would have found his jewels gone a-begging.

For the first time, instead of the good-bye I always had received for my "Au plaisir!" she held my hand longer and tighter at parting that night, and said fervently, her eyes on mine:

"God bless you!"

"I could not say 'Amen!'"

I knew the gauntlet would have to be run, and would not delay my execution. Next evening I caught the langridge at "The Pocket."

"Where's Montgagne? No sign of him in the dining-room."

"No; he just looked in for letters, and said he was not one of those hypocrites who mourn that they are always three stalls away from a pretty face at the play, and added that his appointment down Thirteenth street prevented his revenge to Fitz." When he says he is going down street, I'll lay you'll find him in the Central Depot, or in Fulton Market, cheapening peaches."

Fulton Market! the familiar words made me leap, and, coupled with Montgagne's name, the spike was clinched.

Montgagne was a mysterious semi-foreign fellow—handsome, of the smooth Greek's dark type, careful of his moustache-points and his cigar-ash, ungenerous when there was a legal price to the commodity—always being met in public resorts, pacing up and down like a tiger, comparing his Frodsham with the nearest clock, and dangling a woman, rarely twice the same, on his arm a little later.

Fulton Market! how glad was I that my florist did not like serving in the store. But stop! that once friend of Florrie's, now on the stage in the "second row," who, meeting her by chance the other day, proposed her leaving home and "going on" like her—who but somebody Montgagne knew—Miss Lolotte Masterton? I was not jealous, but I was nettled.

After this night at the opera, all glided on the same. I had for the first time feared some change—that I had rashly inspired the germ of a magic beanstalk to carry the girl out of my reach. I sounded my brother. He was north with his family—always fond, the entire parcel of them, of the half-breed Scotch-Indians, whose forefathers had canily married the estates of chiefs and of British officers. I having long ago spent the unfairly lesser portion of available property left to me paternally, and the market-garden lands on Fifty-xth street being no use to me for eight years to come, unless I sacrificed my future in them, I chafed whilst I endured his authority.

It was all very well for Miss Florence, perhaps, but I felt myself incapable of "going out West" or keeping books in a shipping-office.

"Sweethearts you never had, Floy?" I used to ask, "and none since you knew me?"

"But I am always with you, and you would not let anybody walk on t'other side of me, would you?" You are a selfish Charley, with your stupid old 'two's company and three's none!' I know," said she humorously, "I know you would have liked my sister, and she might *often* have been with us!"

"Thanks, but she has her own affianced one. How does Mr. Chiver stand in your regards?"

"Oh, Joe? Isn't he a dreadful man! he nearly stabbed a policeman once."

"Yes, I heard of that from madame. It appears *chive* means to knife in the Matseillian vernacular employed round Fulton Market."

"He'd do anything, even to knifing somebody, for me. He's said so a hundred times."

"No doubt, I have said so; but the difficulty is to find something to do for you. Lucky girl, to have all you want."

"Lucky, indeed, in your love."

"How strangely you say that. And I can do nothing for you."

"Yes. Say *good-bye!* for, when you are married to this lady"—she put a photograph in my hands—"we won't see one another any more, ought we?"

"Married!" It was Miss Methie's portrait. (This comes of ladies of good looks being flattered into permitting photograph people to peddle their cartes by the dozen like acting women's.)

"Don't be angry. The folks are stopping to look at us. It was Miss Masterton gave me it ——"

"Have you been talking to her again after I warned you? Oh, you disobedient child, Florrie!" And I irreverently pitched the carte into the street, where an express-wagon obliterated it. I'm a deuced scoundrel. I can't say in a moment what I want to say. Never could! Just let a fellow take a calm look at things before he decides on all his after life. I must see my brother. He is at Toronto, at last advices. In ten days I'll be home—say a fortnight. You'll spare me till then?"

"If you'll let me see you off."

"Afraid to believe me going?"

"No! but," she drew off a step, precautiously—"but I want to give you something you once—and once only—asked for, and never got!"

"Oh, you puss. Kiss given, worth ten taken!"

Sitting in the corner of the car, our lips met in our first kiss.

"In ten days," was the sweet murmur in my ear, spite of engine screams and train-thunder out in the depot.

But the first thing in Troy, at our usual hotel, was Edward's valet; they were there, and I could dare my fate without delay. My *florried* (I beg your pardon) eloquence was lost on Mrs. Eastley, as firmly opposed to furnishing me with funds for "a reprehensible end" as her husband.

"You talk like a boy of eighteen," he said. "Traveled man of three-and-thirty, fie! I'm ashamed of you."

"Then you shall be still more ashamed, or proud, as the case may be."

And I returned to town straight—almost as soon as my rooms as the warning telegram. A man from Fulton Market was awaiting me. A "man" from the market? We had agreed that in any crisis she would find the daring to come to me, a vow I had cruelly exacted. On seeing Mr. Chiver's sturdy but not ill-looking figure in its habitual half seaman's, half-stevedore attire, with Panama hat unadorned with ribbon, and left cheek permanently distended with the frequent quid, and his frank face, I called out his name in surprise.

"Not two minutes to waste, sir, and I were glad to hear you were due. If I had been left to go it 'lone, there'd been another down-town tragedy, for the fellers round the market reggler'y adores that gal. Let me tell yer, that dark gent with the little rat-tail-pointed black murstarshers, him as Mr. Dunbrow calls Musher Shoveleer, and has his purchases taken home to Joralemon street to Mr. Montgagne—he's been jest a-playing a little joker the moment you left the table. Miss Clove was given a keyard of your'n this afternoon with an imvertation of your fist most like. I don't lay level with the sights of it, but the bulk of the basket is, you have come back with bad news, have a friend's yacht ready with a *lame chap* aboard for a marriage suddint, off the Atlantic Bonded Warehouse, and you expect her round at the old place by Peck Slip, to-night, at eight—as *she loves you*."

"A chaplain! a yacht! what trash!"

In a romantic moment I believe once I did talk some froth about a midnight wedding and a honeymoonlight excursion to the Bahamas. Why, the girl must have swallowed everything I said as truth! Complimentry, but awkward just now.

"A scheme of the Chevalier Montgagne's?"

"Looks so, don't it? But wouldn't he have found the thing anything but soft? Why, I'd have rung up all the Market, and all the boatmen and the fish-schooners' crews a-top, to hand him his checks. Don't all the hull Market know you are the king card to that gal?"

"The deuce they do?"

Mr. Chiver's cool assumption was staggering.

"Bet! Why, you don't begin to believe that we marketmen want teaching? We opens out as boys c'lectin' the refuse fruit, and grow up among the fish, the 'ysters and the wedgeabobbles, peddlin' popcorn and lozenges, sellin' the dailies and weeklies, holding horses, laying down planks when the rains flood the road to the ferry-house, taking goods home all over Brooklyn, uptown, Jersey City and Staten Island, getting change for X's. Put up what you like, from the bunch of fives peeled to a seven-shooter, and see if we aint on it! We've been shadowing you and Miss Clove better'n six months, and we'd have ornameted your frontespiece long ago only—beg your pardon if I am wrong, but the Market generally go *in sizes* with this child—we concluded that you meant square biz for once in a way. If not, we'd have sickened you with our sentiments one of them Feverary nights by Stuyvesant square, in the shape of a brickbat or a club or a wedgeabobbles."

"But, Mr. Chivers, I don't understand your—your eagerness to oblige me; for to my knowledge, I never gave you a dime in my life that you did not earn."

"That isn't it. I'm doing this for our young lady mor'n for you. I was a-goin' to try to pan you out gay once—a good while ago now, so it don't matter."

"Oh, you were? So pleased! Then, as I rather fancied, you would like to make Miss Clove Mrs. Chivers, eh?"

"No, sir-ee! I reckoned that up, too, when she first came to our place, a slip of a gal of thirteen. But she aint my style, sir, after seeing how my cards fan out. She wouldn't be in character for a partner for this citizen in a dance-down and fight-it-out at Fort Lee or a benefit to the champion of the *heavy-men* catch-weights, and you wouldn't think of taking her up into the gallery of Tony Pastor's on a Saturday night, when money ran low, and you were bound to see Kitty Spencer beat them *mad-myselfs* of the French buffers in their national cancans."

"Quite right, Mr. Chivers; *I* wouldn't!"

"We know who is the real pippin."

"So Mr. Montgagne is the contriver?"

"Yes. I owe him one—a hot one or two. Not that he hasn't been paid out for making up to the red-haired Jewess what sells watchguards along the piers. We held his head under the hydrant for that till we washed all the kerosene out of his curls, I fancy. "We told him then he'd get drowned altogether if he did his little prowl round there for pretty girls; but some won't take a hint for their own good!"

"So he has noticed Miss Clove, eh, Chivers?"

"Noticed her? They all do that! When she was in the store just a week or two to try her, it got to be a regular hippodrome with fellows cavorting in like the comic mules, and sweeping the buds off the plants like a hailstorm."

He chuckled.

"There's sherry and port on the sideboard, and, I rather think, some Bass's—just see what it is like while I dress. It's six now."

"If you don't want to do the thing 'spectable and on the quiet, I *could* bring a crowd of the boys together, drop him over the pier in a basket with a rope, to prevent him quite mixing with the mud at the bottom."

"By no means. We'll manage it some neater way, Joe."

"She won't fly off the handle?"

"No; she will come—sure of it, my friend."

At the old place by the sleepy slip a boat was waiting. No one can mistake the air of a boatman well paid to wait, who suspects a piece of wrongdoing (which implies extra remuneration) in the coming row.

"Beautiful!" said Joe the Chiver. "That's a man I have 'pal'd' with,"

"You know him? Then I've an idea."

At a few minutes past eight Florrie, coming by the way so familiar, was met respectfully by Mr. Montgagne. He informed her that he was Mr. Eastley's valet and was to take her to his master on his friend's yacht, demanding her immediate presence. She entered the boat, but, spite of her distress, with hesitation. However, he climbed down, shouted: "Where I told you, and bend to it!" and off we went. I say we—for I was the Charon for this occasion.

As long as we were in the track of the ferry-boats from Fulton street and Wall, I pulled steadily, and a Whitehall boatman would have given me credit for my skill. But at about here I concluded the joke was carried sufficiently far. My exertions fell off so greatly that Montgagne lifted his head.

"Are you going to sleep, man?" growled he.

"No; on the contrary, I am extremely wide awake to your little plot—ingenious, but none the less it has failed."

"Eastley!" ejaculated he, making the boat careen by his start.

I shipped the oars and laid aside the sou'wester which had obscured my face. Florrie gave an exclamation in bewilderment. It was clear that Montgagne was perfectly a stranger to her.

Clearly understanding that, when he was confronted by a man, and a woman was also present, he was in a difficulty from which prompt measures alone would extricate him, Montgagne would have pleased Mr. Darwin by his sudden appearance in his ancestral character of the mountain cat. He had me by the throat before I suspected his intention. Now, as nothing is more absurd than to be the champion of injured innocence, and get thrashed by the villain, I manfully resisted the assault.

In the first tussle, as we had both half risen, the boat rocked madly, and Florrie was not only flung back in the stern-sheets, even as she was rising, but somehow spilt overboard. I saw her pale face, and above it her arms waving despairingly as the water closed rapidly over them. The sight so enraged me that I felt my blood turned to fire. I put all my strength into my right hand, wrenched free from him a Spanish poniard which Montgagne had not only drawn, but dug into my shoulder (though I had not felt the smart then), and used it as a hammer to deliver one blow on his forehead, as remorselessly as is possible in a man angered into a wild beast. The next instant I was beside Florrie in the water, as she rose for the first time.

The shock had overpowered her. She was senseless. Her profuse hair, always easily disheveled, flowed about her long, white neck like an unraveled rope. Her eyes were closed.

In this state half-a-dozen active hands, amongst which Joe Chivers' were the readiest, lifted her into a jolly-boat which they had detached from a fruiter brigantine for the purpose of following us. I was taken in wet.

"She can't be gone, sir," muttered Joe in a whisper, instinctively straightening out Florrie's arms beside her as nurses 'lay out' a corpse.

"You unexampled villain!" cried I, shaking my fist at Montgagne, who, the oars having been spilt out, was involuntarily bobbing up and down in the other boat, while he coolly smoothed his hair over the growing bump on his forehead.

"Oh, hard names be darned," said he, trying to stand up and look dignified. "I've as much right to the girl as you, confound your covetousness! You are no more 'on the marry' than me!"

"Am I not?" I returned, turning my eyes on the pale face, and trying to recall it lit up with the old look of joyful welcome, as ever when we met. "Were she alive as she is dead, for which Heaven never forgive you! she should call me husband in three days."

"Charley!"

She was alive.

At the same moment Joe, indignant at the fellow's impudence, splashed him by an ingenious manipulation of his oar. In trying to avoid the ducking he missed his footing and started a plank. In ten minutes, amidst the laughter of our crew, he was wallowing in the boat full of water up to the thwarts.

"Here, make it fast," said Joe, throwing the painter to him. "We'll tow you back to the market, where we'll dry him—eh, boys?—over the fire in Fordham's 'yster-cellar!"

In this order we reached land.

However, we begged off the Chevalier, whose hair had turned red in the single fright by the action of the briny water on the dye, and he was merely hooted up Peck Slip, with only a few specimen "wedgeabobbles" flung after his retiring and dripping coat-tails.

She lives this day, does Mrs. Charles Eastley and often, as we cross the ferry—for we live in the aroma of Beecherian sanctity—Mr. Chivers and the boys, those great, hulking fellows who trot round with baskets of oysters and barrels of apples, as if either were a pound of feathers, hurry to intercept us, and want to offer the children any quanity of bananas, pine-apples, Newtown pipins, and even "wedgeabobbles."

"A swell is a swell, I tell yes," remarks Mr. Chivers to a sympathizing group in the Saddle-rock Saloon at the corner, "and a slouch is a slouch! But a man's a man, and the real put-up or shut-up kind of man is him what married our young lady. I'll tell yes right off what he has done for this chicken. Why, when he heard that me and the madarm contemplated matrimony, by reason of Old Rozes qualifying himself for the family vault after that visitation of a lager-mug on the bugle in Tarry Tom's last June, they pursented me for a wedding po'tion with the corner house, the harnsomest of the new block on Fifty-xth street for seventy-nine years. Some of you festive urchins was reether quick on the trigger about laying for him on a dark night when he used to see Florrie home, but I'll bet drinks for the company that the Seventy Sages of Greece never showed more fo'sight than Joe Chivers about that time. Sa-a-ay!"

OUR ENGRAVING.

We reproduce an engraving of the Astor-place riot, which appeared in a newspaper dated June 2, 1849. We have hitherto published a detailed account of this riot; and in the issue of THE CLIPPER dated April 24, 1875, we printed the late Mr. Macready's version of the affair. Therefore, at the present time we need only say that the riot took place on the night of May 10, 1849, and that it was incited by parties who appeared determined that Mr. Macready should never again be heard in a New York theatre. Twenty-two persons were killed and thirty-six wounded. In our engraving the military are represented in the act of firing the last volley. The Opera-house has been altered, and is now occupied by the Mercantile Library Association and several well known book-publishers. The dwelling-house seen on the right of our engraving was for many years the residence of Mr. Langdon, a son-in-law of the late John Jacob Astor, and has just been demolished, and a large block of stores is now being built upon its site.

BOTH SIDES OF THE PICTURE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WM. KNEELAND.

Oh, this world is very bright
When you're flush,
And everything goes right
When you're flush;
While you open keep your doors,
And have lots of worldly stores,
You can count your friends by scores
When you're flush.

But it's quite a different thing
When you're broke,
And you'll find they've taken wing
When you're broke;
For they seldom will come nigh—
In the street they'll pass you by,
Nor dare look you in the eye,
When you're broke.

They will flatter with soft words
When you're flush,
And they'll sing as sweet as birds
When you're flush;
They your praises will repeat,
And with honeyed words will greet—
They will smile on you so sweet
When you're flush.

But when your star is down,
And you're broke,
That smile becomes a frown
When you're broke.
They will put on airs of pride;
E'en the friends you deemed were tried
Will pass on the other side,
When you're broke.

How the ladies flock around
When you're flush;
In you a charm they've found
When you're flush.
Out of hundreds you may choose
For the matrimonial noose,
And not one will e'er refuse
When you're flush.

But you'll hear another tale
When you're broke;
Every charm has seemed to fail
When you're broke;
Love has taken wings and flown—
Even her you called your own
Has left you sad and lone,
When you're broke.

Yet do not weep nor sigh,
Though you're broke;
Still hold your head up high,
If you're broke.
For in fortune's onward range
Her caprice is very strange,
And your fate it yet may change,
Though you're broke.

Vallejo, Cal., Nov. 15, 1875.

THE DESCENT OF LA COURTILLE:
The Carnival of Paris.

WRITTEN FOR THE NEW YORK CLIPPER,
BY LE VOILA.

The festivities of the Carnival in Paris, as observed anterior to the Revolution of 1848, naturally terminated with the night of Mardi-Gras, or rather with the earlier hours of Ash Wednesday, during which period occurred that celebrated scene, now comparatively obsolete, familiarly known as the "Descent of the Courtille," with which fantastic and unique parade the good Catholics of the French capital thought it to be their bounden duty to usher in the Lenten season. Without asserting that the dance-loving women of Paris are overabundant in piety, they must be credited with strict observance of the restrictions placed upon indulgence in saltatorial jubilees during thirty-nine of the forty long nights of that religious interregnum whose monotony is judiciously broken through devotion of the afternoon portion of the day of Mi-Careme, or Mid-Lent, to a spasmodic revival of vagaries of the heel and toe, particularly congenial to the festival of Mardi-Gras, which may be set down as an especial fete for the butchers, while that of Mi-Careme is universally accorded to washingwomen notoriously addicted to worship of the terpsichorean art. Under whatever patronage they may have been originally placed, both these characteristic festivals were observed by the Parisians of all classes, despite the stern decrees of the Jesuitical Charles X and the stringent police surveillance which rendered Louis Philippe's administration so thoroughly obnoxious to the gay and festive youth of both sexes, tossing their legs in graceful abandon to the sore dismay of perplexed gensdarmes.

To the stranger acclimated to the moral atmosphere of Paris through a residence in that city during the reign of the Citizen King—to one who could comprehend the semi-obscene levities of the crowd and understand the sarcastic allusions liberally showered by the masked processionists upon unoffending spectators of the carnival's display—the "Descent of the Courtille" was an event attendance upon which was rarely avoided, as it marked an epoch in his traveling existence of rare occurrence, and one to be remembered to his dying day. That the festival has been shorn of its more obnoxious features of late years is due to the presence of foreigners commenting severely upon the general vulgarity and positive indecency perpetrated by the female maskers in public streets.

Mardi-Gras is by no means a French specialty, as it has been transferred to this continent, and was greatly enjoyed, previously to the War of the Rebellion, in New Orleans and various other cities, wherein, as the blessings of restored peace have again descended upon the land, the volatile spirit of the creole population has hastened to re-enthrone the joyous King Carnival in some semblance of his former dignity. Although the period of his reign has been transferred to another season of the year among northern nations and their descendants in America, our veneration for the fabulous monarchs known to us as Santa Claus of the Hollanders and King Gambrinus of the Germans leads us to perpetuate harmless festivities evidently derived from the more uproarious revels formerly in vogue among all European peoples. The day of Mardi-Gras is commemorated in Paris with distinctive public processions, and terminated with a dancing jubilee, in which almost the entire population of the French capital conceive themselves obligated to participate, provided they be not lame, blind or halt. Unlike those anniversaries set apart for enjoyment by governmental decrees, the hilarity of which is maintained at the public expense, the Carnival of Paris is emphatically a holiday of the people, as managed by themselves, as upon that exceptional occasion the power of the immense police appears paralyzed, for neither gensdarmes outside the barriers nor municipal guardsmen within feel inclined to attempt an arrest, unless in cases of dire necessity.

Mardi-Gras was ushered in, like a majority of religious festivals, by a display of the city garrison and a review of the National Guard, seemingly with an idea of impressing the populace with veneration for the military prowess of the authorities, who, however, placed greater dependence upon the chosen warriors, veterans from Algeria, enlisted in the Municipal Guard—stalwart heroes, decked out on feast days in uniforms of red, white and blue, ingeniously displayed to combine the national colors. In Paris one has no need of consulting an almanac to discover the arrival of a holiday; one has occasion simply to protrude his head through a window opening upon the street, and take a glance at the nearest sentry, pacing near his variegated box or before the door of some official abode, and perceive if he be arrayed *en grande tenue*—that is, full dress. Be he in this wise costumed, rest assured that no work will be performed voluntarily on that day; on the contrary, put on your best clothes and saunter into the public squares, and loiter along the boulevards, for all Paris will hasten to enjoy themselves in some way or another, regardless of financial or sanitary consequences. The feature in the morning celebration of Mardi-Gras was undeniably the parade of the Fat Ox, who, having been secured in some distant cattle-raising district, had been brought to Paris by some speculative dealer, and put up at auction for disposal to an ambitious butcher, anxious to advertise his shop through a liberal donation to the poor, inasmuch as the confederated butchers of the capital, upon whom, as a body, the expense of the traditional procession in honor of the to be-sacrificed bovine invariably falls, exact that the surplusage of proceeds at the auction sale over the equitable value of the beast be dedicated to some charitable institution. The number of charitable institutions in Paris appears to a stranger incredible, and a majority of them are sustained through indirect contributions, so that the vanities of life are made to relieve, in a measure, the afflictions of poverty or of misfortune. For example, a percentage upon the receipts of a public ball, such as those nightly given at the Mabille, the Chateau Rouge, or the Grande Chatteuse, is levied for sustenance of some communal asylum, in return for which donation the Government guarantees preservation of decorum and of public order. At the hour of opening the garden doors a brigadier of gensdarmerie, with his file of moustached veterans, fully armed and equipped, makes his appearance upon the festive scene, while a half score of green-coated *sergents de ville* hover around the ticket-office, scanning the countenances of all presenting themselves for admission, so that no suspected personages or unfortunate women of the town can smuggle themselves within the precinct consecrated to impassioned dance. The fair lady of the counter, gathering in her twenty sous, smiles graciously upon the masculine stranger as she tenders his pasteboard receipt, while a fierce-visaged sergeant of the line makes a note of the number of visitors, disdainfully neglecting notice of the female guests, who are admitted free of charge.

No American can fail to appreciate the strict decorum distinguishing the conduct of those public balls known to be frequented by strangers. Scattered through the audience are not only uniformed policemen, but secret agents who vigilantly watch the dancers' gestures and actions. Did any votary violate the strict rules of propriety, he or she is incontenently "warned." Should the offense be repeated, expulsion inevitably ensues; while, should the transgressor prove pugnacious or disorderly, he soon finds his way to the guard-house, escorted by an armed soldier at either side, thus placing him in the language of Parisian slang, "between two candles." Neither was indulgence in late hours permitted the festive crew, except upon occurrence of Mardi-Gras, as all dancing gardens and saloons were peremptorily closed upon stroke of eleven o'clock. It mattered little whether the enthusiasts in worship of Terpsichore were in the middle of an exciting *contre-dance*, upon sound of a neighboring church-bell ringing the alloted hour the municipal brigadier rattled his musket, his men formed in a line at the farther extremity of the garden, and the orchestra ceased its strains; those nearest the entrance took the hint and filed through the illuminated portals; the gensdarmes hunted up stragglers of the crowd; within ten short minutes the countless gas-jets were extinguished, and darkness ruled supreme amid flower-beds and music-stands.

Towards the hour of noon on the day of Mardi-Gras the procession of the Fat Ox usually made its appearance, advancing through the Rue de Rivoli towards the gates of the Palace of the Tuileries. Like Madame Grandsire's cook in Garrick's practical illustration of Hogarth's inimitable satire of the "Roast Beef of Old England," the Citizen King of the French acknowledged admiration for the luscious sirloin beloved by Britons; hence it was no act of royal condescension to view in living bulk the mammoth beast, the daintiest parts of whose carcase were destined on the morrow to grace the regal table. The Fat Ox traveled not to martyrdom in solitary melancholy; on the contrary, he was conducted to sacrifice with a triumphal parade based upon some mythological ceremonials the origin of which has been apparently lost in remote antiquity. The ox himself trudged along to the strains of a martial band, his head and neck garnished with pendent garlands, quartered on each flank by robust savages armed with herculean clubs, children of an unknown wilderness, clad in a costume indigenous to Paris—for savages like unto them were never to be seen outside of the city barriers.

These representatives of Gallic Gogs and Magogs were men of alarming stature, clad from head to heel in flesh-colored tights, with tunics of curiously wrought leaves around their loins, and diadems of ostrich feathers around their brows, each garnished with an enormous paste jewel, which might accidentally be mistaken for the noonday sun. Their faces were adorned with beards of prodigious length and of irreproachable blackness, with rings in their noses and metal-plates in their ears, creating an impression that they might prove modernized reproductions of the Incas of Peru, seen through French spectacles. Parenthetically, let it be remarked that these savages constitute general pets with the Parisian community—so much so that a masked ball cannot transpire without some half a dozen of them being on hand, the cynosures of feminine admiration, while a brute of this singular description with drum-beating propensities has been for more than half a century the reigning celebrity of the French capitol. The "Coffee House of the Savage and of the Blind Men," in one corner of the Palais Royal—a subterranean saloon, wherein the feathered biped rattled upon a couple of bass drums with reverbratory force to the cadences of an orchestra of sightless musicians—has been, for years, as much a lion of the town as the Theatre Francais or the Cathedral of Notre Dame.

Behind the sacrificial ox came a mythological car, drawn by four Norman horses, whose rather monotonous jog, or rather dog trot, was regulated by an equal number of blackamoors supposed to have come from the Ivory Coast, but who, to the casual observer, appeared amazingly like unto some of the Parisian savages laboring under the misfortune of a tumble into a dyer's vat. But the car itself was a prodigy of ingenuity, whose origin was unknown, and its allegorical interpretation quite as mysterious, its animated freight being a congregation of deities habitually presumed to be hovering around the crest of Olympus. There was Old Father Time, hour-glass in hand and scythe upon his shoulder, Cupid with bended bow and arrow, Hymen with his torch delightfully blazing, Venus arisen from the sea in the costume of the First Republic, the Graces fairly resembling truants from a suburban boarding-school, Mars with a brazen helmet, giving him the aspect of a superannuated fireman in the veriest undress, and Neptune, who might have been mistaken for Aquarius, recovering from the delirium tremens. Such was the historical spectacle of the Bœuf-Gras, which a million and a half of delighted Parisian spectators invariably turned out to behold approaching the foot of the French throne upon annual recurrence of Mardi-Gras. At times the inexplicable pageantry was slightly varied; still the inevitable ox was always on hand, as his appearance was the prelude to a night of enjoyment, for the decorated animal's promised demise ushered in the revels of the carnival.

This preliminary to public gratification disposed of, all Paris festively inclined proceeded to dine as luxuriously as the extent of their finances permitted, but invariably in the most public of epicurean resorts. The fashionable *lion*, with a smiling *lorette* upon his arm, hurried to display his female conquest to the public gaze upon the sidewalks of the boulevards or in the corridors of the Palais Royal; the amorous student conducted his volatile *grisette* to some esteemed restaurant in the Latin quarter; while the workingman and his putative mistress disposed of cheap viands and cheaper wines at the *estaminets* in proximity to the barriers. On this crowning day of the carnival season no thoroughbred Parisian could be expected, be his social condition as it may, to dine without companionship of one of the fair sex, who was, in turn, resolved to expiate her condescension through alluring her cavalier first to a costumer's shop, and thence to a masked-ball, during course of which she would sup, imbibe and flirt to her heart's full content. To dance upon an empty stomach is no portion of a fair Parisian's creed; to facilitate her saltatorial movements requires vinous stimulation; while no man of honor can carry on a ball-room flirtation without the auxiliary of a steaming supper. In fact, strangers visiting Paris should be aware that, at even the Grand Balls of the Opera, the only effectual means to unveil the mystery of a fascinating domino is through invitation for her to participate in a supper at the Rocher de Cancale, or other famous restaurants of the neighborhood, inasmuch as even French women possess not the ingenuity for eating with a masked countenance, and the revelation of beauty and youth becomes a natural reward for proffer of expected amiability.

Towards midnight the revelries of Mardi-Gras commence in good earnest, and can be the most effectively enjoyed at the almost innumerable dancing-halls attached to pleasure gardens outside the barriers, and notably those located beyond the section of Paris designated as "La Courtille," whither has been directed, for several hours, an uninterrupted stream of merrymakers, clad in grotesque costumes, masked and unmasked, their joyous voices making the night air ring with fragments of popular airs, with ribald jests and shouts of unadulterated merriment. This crew of Momus is mainly composed of the emancipated from the workshops, the manufactories, the fancy stores and trade establishments of the capital, which for this solitary night seems to have let loose its immense armies of artisans, of workingmen, of clerks and dependents, to seek amusement and consolation in companionship of milliners, dressmakers, female operatives, shop girls, maidservants, flower-venders, and other feminines in the humbler walks of society. Still, among this multitude of maskers can never be found the dainty members of the demi-monde, the bewitching *lorettes* or the registered courtezans. The aristocracy in social vice persistently refuses to commingle with the ordinary mass of sisterhood, through fear of taint to fancied dignity, while the rigid regulations of the omniscient police effectually preclude possibility for acknowledged daughters of sin to emerge from their allotted domicils. The haughty *lorette* dreads casual recognition of her identity at a barrier ball, lest this exhibition of vulgar taste might forfeit admiration of fascinated admirers, while the humiliated woman of the town is well aware that transgression of the police rules is inevitably followed by months of incarceration in the prison of St. Lazare.

Entrance to any of the dancing halls scattered about within this district, facetiously styled Isle d'Amour (Island of Love), is a matter of no difficulty, for the masculine patron has merely to purchase a bottle of wine in the coffee-room, push open a green-baized door, exhibit it in his hand to a stalwart porter, and he and his partner find themselves in the midst of the dancing revelers. But admission once gained, he is by no means allowed to remain an idle spectator; for, although the device of the wine-bottle has been adopted to elude governmental contributions, this small investment brings little grist to the publican's mill. Consequently, the visitor is expected to dance whenever opportunity is afforded; and should he have no partner, one is generously supplied him. Neither can he cut capers gratuitously, for the exercises are under the supervision of a master of ceremonies, who, when the couples are ranged face to face in long lines, levies a tax of two sous upon every masculine gracing the floor, upon receipt of which sum he claps his hands, and the dance progresses merrily. But, should he stumble upon some impecunious or obstreperous cavalier unwilling to discharge this pecuniary impost upon himself and *vis-a-vis*, the authoritative M. C. simply whistles, whereupon a gensdarme, in jack-boots and bearskin bonnet, appears upon the scene, and the delinquent is tendered the alternative of reconsidering his obstinacy or of vacating the premises.

Such is the routine invariably pursued until break of dawn at the ordinary ball-rooms; still, at every barrier there is a lordly temple of the dance, patronized by tradesmen's clerks of the better class, bankers' assistants, sons of wealthy commoners, and oftentimes by degenerate scions of the nobility, willing to pay a round admission-fee to enjoy the company of roystering shop-girls and handsome-limbed seamstresses, certain to be found on the premises during reign of King Carnival, of whom they are the most infatuated votaries.

Prominent among these semi-aristocratic establishments was the Vendanges de Bourgogue, world-renowned as having had the honor of introducing the famed "Gallopade" to the enthusiasm of the Parisians. This dancing restaurant was a vast and well-built erection, divided into separate departments, consecrated to every manner of delicate enjoyments—alike distinguished for the choiceness of its wines, the fastidiousness of its kitchen, and the beauty of its habitual patronesses. In the basement of the Vendanges was located a coffee-room, capable of accommodating some hundreds of winebibbers and gourmands, whence, by winding stairways opening upon spacious corridors, could be reached scores of cabinets or private apartments, while in the body of the building was located a ball-room, frescoed and gilded, wherein half a thousand dancers wildly dashed their feet to the inspiring strains of an orchestra discoursing Musard's exhilarating melodies.

Few persons can imagine the bewildering spectacle of a masquerade as conducted within this celebrated hall, where richly-dressed harlequins whirled palpitating sylphides in mid-air, or gayly-costumed huzzars floated delicately framed *debardeuses* lightly and seemingly without contact with the floor. Still the crowning point was the gallopade, familiar only to Americans through its introduction upon the stage in the last act of Auber's opera of Gustavus III. Thirty years ago some enthusiastic professors of the dance attempted to acclimatize this weird and fascinating master-piece in saltatorial frenzy; but its wildness and vivacity, its rapturous boisterousness and overpowering enthusiasm, in no wise suited the phlegmatic dispositions of Americans, discarding Virginia reels to execute cotillions in patent-leather boots.

Upon hearing the reverberation of a heavily beaten drum, responded to by the general acclamation of the dancing crowd: "The galop! the galop!" every male reveler within the Vendanges seized his willing partner by the waist, filed into line, and upon sound of the opening bar of irresistible music, dashed off into what might at first glance have been mistaken for the dance of witches upon Walpurgis Night. As the orchestral strains increased, augmenting almost to a deafening thunderstorm, the maniacal desperation of the infatuated dancers became wilder and wilder, as they rushed in oft-repeated tours around the hall, regardless of intervening obstacles, in serried lines, until a casual observer was forced to believe in a total departure of their sanity. On, on, came the waves of dancers, shouting in ecstacy as their feet glided over the floor with constantly accelerating pace; and woe to the unfortunates who, wearied and nerve-stricken, chanced to fall overpowered to the ground. Once caught by the uncontrollable whirlwind, retreat was impossible, as the ranks grew closer and closer, and the fury of the gallop madder and madder. No one sympathized with his down-fallen neighbor, neither had he power to stay progress over prostrate bodies until, when the music ceased, the suddenness of its cessation was certain to throw down scores of incautious dancers in indescribable heaps, wherein the bodies of both males and females were promiscuously confounded. The termination of the gallopade was an apt conclusion to the revelries of Mardi-Gras; and as the first streak of dawn illuminated the morning sky, the vast array of dancers, congregating outside the barrier by common accord from the hundred dance-houses of the banlieu, commenced defiling to the city along the Boulevard du Temple, thereby forming that wonderful processoon of fanciful costumed maskers familiarly known as the "Descent of La Courtille." Down the line of march came those half-intoxicated fantasticals, some in coaches, some in wagons, some on horseback, but the majority on foot. To witness this singular entry, myriads of sober-minded, reputable citizens had left their beds and marshaled themselves in dense masses upon the broad sidewalks of the boulevard. Against these inoffensive beings was turned the practical raillery of the disguised merry-makers, and they, incapable of resistance, were compelled patiently to bear the affronts, verbal and physical, put upon them by irrecognizable jokers, hurling obscene jests, rotten eggs, tainted meats, defunct cats, and other unsavory inventions upon their devoted heads. Did a petulent being venture to resent an indignity, the maskers make common cause against him, even to physical violence, so that frequently, coatless, hatless, and with a damaged eye, an indiscreet spectator homeward carried evidence of having seen the Carnival at Paris.

A LITTLE GIRL four years old created a ripple by remarking to the teacher of her Sunday-school class: "Our dog's dead. I bet the angels were scared when they saw him coming up the walk. He's cross to strangers."

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

BONES AND TAMBO AT IT AGAIN.

TAMBO.—Say, Bones, can you tell me why we ought ter take care ub de barbers dese hard times?

BONES.—Gub it up.

TAMBO.—We ought ter be willin' to take care ub dem bekase dey is so willin' ter take *hair* ub us.

BONES.—Dat is so by a large majority. P. S.—Persimmons.

TAMBO.—B. C.—Bardwell Sloate, by Florence.

BONES.—You aint *slow at* taking a joke.

TAMBO.—Oh, I'll take anything.

BONES.—Thought so when I heard dat you'd got a new patent chimney to yer stove-oben.

TAMBO.—What war dat?

BONES.—Why, I hear dat it draws so mighty hard dat nearly all de neighbors' chickens find der way into your stove oben.

TAMBO.—Go 'long. Did you see dat article in de papers de oder day about Mr. Hiram, man whose horse ran away?

BONES.—Well, he ought to *hire a man* to drive.

TAMBO.—He did; he hired a man, you know mighty well.

BONES.—Who is he?

TAMBO.—Hank Cotton.

BONES.—Oh, yes; I'm mighty glad de poor fellow's got a place at last.

TAMBO.—Came near getting six months in de penitentiary.

BONES.—How so?

TAMBO.—Why, Mrs. Mann missed some spools ub thread de odder day, and, thinkin' that Hank had took it, she had him arrested.

BONES (interested).—Well?

TAMBO.—Well, he'd been gone up sure, if it hadn't been for de Judge.

BONES.—And how was dat?

TAMBO.—Well, dey searched de young man, but, finding nuffin more suspicious den himself, de Judge dismissed de complainant, as he said dat you couldn't make a spool ub thread out ub *Hank Cotton*.

INTERLOCUTOR.—That is the worst of the season. Mr. Wachtel will please warble

Yes, There's a Letter in The Clipper.

DEDICATED TO FRANK DUMONT.

Yes, there's a letter in THE CLIPPER, Frank,
And it's advertised for you:
And I hope when you receive it,
That you'll prove forever true.
It may be an "engagement"—
If you choose to call it so—
For your gorgeous wardrobe "caught me,"
When I saw you at the show.

Chorus.—Your diamond rings and "dice box"
Have completely "mashed" my heart—
So Frank, dear, send your photograph,
Or forever we must part.
(Repeat Chorus.)

Yes, there's a letter in THE CLIPPER, Frank;
The last I wrote to you
Was about that little *board bill*,
Which you know was over due.
Your reply was that you loved me,
And would settle with a kiss—
So Frank, dear, if you'll have me,
The bill I'll never miss.
Chorus.—Your diamond rings, etc.,

Wheeling, W. Va. E. W. B.

BURTON'S NEW THEATRE, New York, in 1856.

Burton's new theatre was situated on Broadway opposite Bond street, and had previously been known as Laura Keene's Varieties and the Metropolitan and subsequently became the Winter Garden. It was first opened under Mr. Burton's management Sept. 8, 1856. William Evans Burton died in this city Feb. 9, 1860. Dion Boucicault is now acting in Drury-lane Theatre, London, Eng. Mark Smith died in Paris, France, Aug. 11, 1874. Dan Setchell was lost at sea in the bark Trieste, en route from San Francisco, Cal., to New Zealand, in February, 1866. Miss Agnes Robertson (Mrs. Boucicault) is acting in the Drury-lane Theatre, London, Eng. Mrs. Hughes died in Sandy Hill, N. Y., about May 1, 1867. Ducy Barre is living in retirement in France. George Smith was traveling with Barnum's Hippodrome during the past Summer. C. B. Bishop is now traveling with the "Henry V" Combination. John Moore is stage-manager of the Fifth-avenue Theatre in this city. George Holman is traveling with the Holman English-opera Troupe. Miss Fanny Brown is the wife of one of the Carlo Brothers, acrobats and gymnasts. Polly Marshall and her sister returned to England in 1862.

BURTON'S NEW THEATRE
Broadway, opposite Bond street.
Doors open at a quarter past 6, and commence at 7.
Dress circle and parquet, 50c.; third tier, 25c; balcony seats, 75c; orchestra chairs, $1; private boxes, $6 and $10; single seats in private boxes, $1. Box office open from 8 in the morning and remains open all day.
W. E. BURTON, MANAGER AND PROPRIETOR.
Last night but two of
MISS AGNES ROBERTSON.
First night of a new drama,
VICTOR AND HORTENSE.
by the author of "London Assurance," and also the extravaganza, BLUEBELLE,
which nightly elicits hearty laughter and applause.
MISS A. ROBERTSON will sustain her original character of Hortense, and also that of Bluebelle, introducing many songs and dances.
MR. DION BOUCICAULT will appear as Victor, his original character.
MR. BURTON .... BOB BARLEYCORN
Miss Polly Marshall, Mrs. Hughes,
Miss Fanny Brown, Miss L. Marshall,
Mlle. Ducy Barre, Mr. Mark Smith,
Mr. Setchell, Mr. Holman,
Mr. J. Moore, Mr. G. Smith, etc.
WEDNESDAY, DEC. 3, 1856,
will be played, first time here, the capital drama, in two acts, of
VICTOR AND HORTENSE.
Victor (a gamekeeper) .... Mr. Dion Boucicault
Mallard (a lawyer) .... Mr. M. Smith
Michael (a gamekeeper) .... Mr. Setchell
Chaplon (a courier) .... Mr. McRae
Soldiers .... Messrs. Wenslee, Lawson, Tree, Everett
Domestics .... Messrs. Paul, Parsloe, Bishop, Hurley
Hortense De Lavalette .... Miss Agnes Robertson
Madame Pommard .... Mrs. Hughes
The last new ballet divertissement of
LES NYMPHES DES BOIS,
by Mlle Ducy Barre, Mr. G. Smith, and a full and efficient corps de ballet.
The excellent orchestra, under the direction of E. Woolf, Esq., will perform several excellent selections from popular operas.
To conclude with the last novelty, the comic extravaganza of BLUEBELLE.
Bob Barleycorn, a jolly basket-maker .... Mr. Burton
The Count .... Mr. Mark Smith
Kickeriwiski, his major domo .... Mr. Setchell
Ivan, a peasant .... Mr. Smith | Cook .... Mr. Bishop
Monsieur Coupee, a dancing-master .... Mr. J. Moore
Signor Gargellini, a singing-master .... Mr. Holman
Blind Fiddler, alias Mesmerine, a fairy, Miss Fanny Brown
Huntsmen .... Messrs. Wenslee, Hurley, MacRea, Gourley, Lawson, Parsloe, Everett, Tree, etc.
Bluebelle, Barleycorn's wife .... Miss Agnes Robertson
The Countess .... Miss Polly Marshall
Yelva, her maid .... Miss L. Marshall
Sophie .... Miss Miller | Nell .... Miss Florence
Fairies .... Mesdames McCormick, Fielding, S. Fielding, Stella, Charles, Phillips, Morton and J. Gourley
Peasants .... Mesdames Tree, Everett, Brookes, Bell, etc.
To-morrow, with other attractive pieces, the farce of
THE YOUNG ACTRESS,
in which Miss A. Robertson will sustain her original character.
In preparation, an original romantic play, of novel and peculiar construction, with new scenery, etc.

THE CLONMAKILTY TWINS.

TO MY FRIEND, NED SMITH, LYNCHBURG, VA.,
BY H. ALSTON DARLEY.

We are the Clonmakilty twins—
Cornalious and Tim Pay—
We've just arrived, in the ship "Shamrock,"
From Ireland yesterday.
We'll tell yez av the throuble we've had,
Both here and 'cross the sea;
For we niver did anything ye', d'yez mind?
But they blamed poor Tim [Con] for me.
Chorus.—I'm Cornalious,
And I am Tim,
And I look like him, yez can see;
All the girls take me for brother Tim (Con),
And brother Con (Tim) for me.

Now, Tim [Con], he loved a colleen fair
As Ireland's shamrock green;
Her eyes are loike the twinkling stars,
With the night queen's rays unseen.
Her feet are loike the bounding fawn's,
And her lips loike rubies; see?
But when she'd meet my brother Tim [Con],
(Indignantly) Why, she'd kiss *him* for *me*.
Chorus.—I'm Cornalious, etc.

Old Daddy Miles, the pedagogue,
Was a mane ould omadhaun;
The boys got mad at him one night,
And ducked him in the pond.
He swore that I had led the boys,
Then got a warrant out—d'yez see?
But when they come to take me in,
They arrested Con [Tim] for me.
Chorus.—I'm Cornalious, etc.

THE AMERICAN THEATRE, San Francisco, Cal., in 1853.

Louis Baker, the acting-manager, died in Philadelphia, Pa., March 22, 1873. J. Thoman is in this city, temporarily disengaged. H. Coad is now acting at the California Theatre, San Francisco. George Chapman is living. John Collins died in Havana, Cuba, in December, 1860. Mr. McCabe is now a dramatic agent in San Francisco. W. M. Reeve died in Williamsburg, L. I., Aug. 11, 1872. L. F. Rand is acting in the West. J. G. McClosky is the well-known dramatist and actor, and is living in temporary retirement in Brooklyn, L. I. Miss Sarah Montague is now Mrs. E. Thayer, vocalist, and residing in San Francisco. Miss Mary Chapman married Nat Hayward—she died some years ago. The Rousset Family, dancers, returned to Europe some years ago. Bill contributed by J. J. McClosky.

AMERICAN THEATRE.
Sansome street.
Acting manager .... Mr. Lewis Baker
Stage-manager .... Mr. J. Thoman
Leader of Orchestra .... Mr. J. Dean
PRICES OF ADMISSION.—Dress circle and parquet, $2; second tier or family circle, $1; third tier or gallery, 50c.; private boxes, $10. Seats can be secured by applying at the box office from 10 A. M. till 2 P. M., and from 3 till 5 P. M.
Time.—Doors open at 7 o'clock; curtain rises at a quarter before 8.
First night of THE FLYING DUTCHMAN, OR THE PHANTOM SHIP, with new dresses, scenery, properties, appointments, etc., cast with the strength of this admirable company.
Dance .... Miss Mary Chapman.
SUNDAY EVENING, SEPT. 11, 1853,
will be presented the romantic, legendary spectacle, in 3 acts, of
THE FLYING DUTCHMAN, OR THE PHANTOM SHIP.
Lieut. Montray .... Mr. Coad | Capt. Peppercoal Mr. McCabe
Peter Von Bummell .... G. Chapman | Smutta .... Mr. Reeve
Toby Varnish .... A. Chapman | Tom Willis .... Mr. Rand
Rockalda .... Mr. Collins | Von Swigg .... Mr. Evans
Vanderdecken, the Flying Dutchman .... Mr. McClosky
Lucy .... Mrs. G. Chapman
Lestelle, with song .... Miss S. Montague
ACT I.—Rockaldo's cave—Mysterious disappearance of Vanderdecken—The phantom ship—Explosion of the latter—Vanderdecken disappears into the sea.
ACT II.—View of old fort at the Cape—Magic change of pictures—Lestelle lost—Is carried off by Vanderdecken to share his fate—Despair of Montray—Appearance of the phantom ship.
ACT III.—Rockaldo's dominions under sea—Magic book—Lestelle refuses to sign—Despair of Vanderdecken—Terrific combat between Montray and Vanderdecken—Magic disappearance of the Dutchman—Lestelle and Montray saved.
Danseuse, Miss M. Chapman.
To commence with a FAVORITE FARCE.
The public are respectfully informed that the celebrated
ROUSSET FAMILY
are engaged at this establishment, and will make their first appearance in San Francisco
ON MONDAY EVENING, SEPT. 12.
CAROLINE ROUSSET, together with her sisters ADELINE, THERESE, and CLEMENTINE, and Corps de Ballet.
WANTED—A corps de ballet—apply at the box-office. Children in arms not admitted.

SHAKESPEARIAN QUOTATIONS Applied to Actors.

THE LATE E. FORREST.
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths.
King Henry IV.

THE LATE N. H. BANNISTER.
I beseech you all be better known to this gentleman,
Whom I recommend to you as a noble friend of mine.
How worthy he is I will leave to appear hereafter.
—Sir, we were known together in Orleans.
Cymbeline.

J. A. J. NEAFIE.
——It fits Achilles much
To throw down Hector.—*Troilus and Cressida.*
There's a strong fellow, Minna.—*Antony and Cleopatra.*

THE NIGS PAR EXCELLENCE.

RESPECTFULLY DEDICATED TO JOHNSON AND BRUNO,
BY HARRY BENNETT.

We have traveled North and South,
And again from East to West,
We've sipped champagne in bright and naughty France,
We have "plowed the raging main,"
And we've been in sunny Spain,
And with the senoritas had a dance.
But there's nothing can compare
With the pure and balmy air
And beauty of America's free land;
For to us it is most dear,
And just while we're standing here,
White folks, we're going to try to do the grand.
Chorus.—Then keep your eyes upon us coons, [*Break.*]
We bounce around just like balloons; [*Break.*]
And, as we sling our feet so high,
You'll see that we're immense;
We'll cause you one and all to cry:
"They're nigs *par excellence.*"

Oh, we love to sing and dance;
And, whene'er we get a chance,
We pivot on the light fantastic toe;
We are just as light as air,
And we cause the boys to stare
As through our evolutions we do go.
And we captivate the girls,
With their dark and witching curls—
With the fair sex us nigs are number one;
And we're sure to make them smile,
With our easy, graceful style—
Our dancing is to them a mint of fun.
Chorus.—Then keep your eyes, etc.

HOWE'S MENAGERIE And Myers & Madigan's Circus in Cleveland, O., 1855.

George McC. Smith of Bridgewater, Pa., sends us an advertisement of these shows which exhibited in Cleveland, O., Aug. 20, 1855. Seth B. Howes is still living. Jim Myers is now managing his American circus in Paris, France. Henry P. Madigan died in Kingston, Jamaica, Dec. 15, 1862. Rose Madigan, now Mrs. J. Myers, is with her husband in Paris. Tom King is living in retirement. William Armstrong died in Cincinnati, O., Sept. 16, 1871. J. M. Nixon was with Barnum's Hippodrome during the past season.

TWO COMPANIES, MENAGERIE AND CIRCUS.
S. B. HOWES, PROPRIETOR.
MYERS & MADIGAN'S CELEBRATED EQUESTRIAN TROUPE,
Without extra charge,
forming two exhibitions in one.
FOR ONE DAY ONLY,
AFTERNOON AND EVENING.
J. M. NIXON, director of the combined exhibitions,
AT THE GUN-HOUSE LOT,
near the junction of Kinsman and Pittsburg streets,
ON OR ABOUT THE 20th OF AUGUST.
In this exhibition will be found the two greatest living curiosities in the animal kingdom, viz.,
A LIVING GIRAFFE AND A LIVING RHINOCEROS,
besides a full collection of other wild beasts, all in the most perfect health and condition.
THE CIRCUS TROUPE
consists of the following acknowledged talent.
CLOWN .... JIM MYERS.
MISS ROSE MADIGAN,
the fearless, graceful and brilliant American artist, in her matchless scenes of equitation. Messrs. T. King, Le Rne, W. Armstrong, H. P. Madigan, Master Madigan and Thompson, and Prof. Nixon, with his talented pupils in all their achievements upon horseback, and in gymnastics.
The following rare and beautiful animals are among the collection belonging to this exhibition:
A Brazilian tiger, or South American jaguar, two African leopards, two North American bears, a pair of English deer, a beautifully-marked zebra, a Peruvian llama, a white camel, a kangaroo, besides a variety of the monkey tribe parrots, pelicans, swans, birds-of-Paradise, etc.
Admission to see the Combined Exhibition, ——; Box, — cents; Pit, — cents. Children under 9 years of age, half price. Doors open at 2 and at 7. Performances commence at a quarter to 8.
The equipment and general outfit of both the MENAGERIE AND CIRCUS TROUPES have been got up this season in a style of elegance and a profusion of costly decorations hitherto unprecedented.
The riders and gymnastic artists, a full description of whom will be found in the bill, are all belonging to the first class of their profession, of both sexes, and are known and distinguished everywhere as the
STAR TROUPE OF THE UNITED STATES.
A FULL MILITARY BRASS BAND
accompanies the United Exhibition, and will play during the performance a variety of new and fashionable music.
The companies will enter town in grand procession, and all, after passing through the principal streets, proceed to their pavilion of exhibition.

TAKE, O TAKE THOSE LIPS AWAY

TO MY FRIEND DR. GEORGE W. HUNTLEY.
BY SAML. N. MITCHELL.

O take, O take those lips away,
And cast aside thy glance;
Let not that idle tongue again
False love to me advance;
Entwine thine arm no more in mine,
Nor sing to me of bliss;
Burn not my girlish cheek with what
You call a loving kiss.
Chorus.—O take, O take those lips away,
They've burn'd my cheek with hate
Thy heart is false—I never shall
Consent to call thee mate.

No more your pettish names invent,
Nor call me kind and sweet;
Remember, we shall strangers be
Hereafter, should we meet;
But meet we never shall, I hope!
For all my faith and pride
Have vanished, and I'm helpless as
A bubble on the tide.
Chorus.—O take, O take those lips away, etc.

I loved thee as none other could—
I gave my heart and hand—
And vows they were as countless as
The pebbles on the strand;
But all in vain; alas! in vain,
Thy heart's been led astray;
So leave my sight, for I am sad—
O take those lips away!
Chorus—O take, O take those lips away, etc.

Providence, R. I.

MINSTRELSY IN PHILADELPHIA, PA., IN 1857.

C. B. Myers of the city above-named sends us a bill of the last appearance on any stage of a minstrel troupe of which he was a member. A copy is appended. B. F. Wiley, C. Stokes, J. M. Harvey, H. F. Pell, and J. W. Briggs are dead; the others are living in retirement.

LEVERING'S HALL,
Sixth and Germantown road.
COMPLIMENTARY BENEFIT TO BILLY MARTIN,
and last appearance of the troupe on the stage.
MONDAY EVENING, MAY 9, 1857,
on which occasion they will appear for the last time on the stage, after being two years in existence. The troupe consists of the following performers:
J. M. HARVEY, C. STOKES,
BILLY MARTIN, J. W. BRIGGS,
C. B. MYERS, H. F. PELL,
B. F. WILEY, A. S. REEVES, and
JOHN DARRAGH,
the celebrated Ethiopian delineator and vocalist.
Look at this great programme for to-night.
PART I.
Overture .... Orchestra
Opening Chorus (from "Gustavus") .... Troupe
Aunty Sarah Rowe .... B. F. Wiley
Silvery Midnight Moon .... J. Darragh
Love and Cider .... Billy Martin
Jenny Lane .... J. W. Briggs
My Mountain Kate .... A. S. Reeves
Lula is Gone .... C. B. Myers
Comic Round .... Troupe
MISCELLANEOUS OLIO.
Quartet .... Darragh, Myers, Briggs and Reeves
Banjo-solo .... Billy Martin
Ballad .... C. B. Myers
Old Bob Ridley .... J. Darragh
THE DUTCH DRILL.
Billy Martin, Harvey and Stokes.
Bone-solo .... B. F. Wiley
Champion Jig .... H. F. Pell
Lecture on Woman's Rights .... J. Darragh
Plantation Scene .... Pell and Briggs
To conclude with the comic Burlesque
BLACK SWAN.
By Darragh, Myers, Briggs, Stokes and Wiley.
Admission 25cts
Doors open at 7 o'clock; performance to commence at quarter to 8.
Manager .... W. M. Martin

"DON'T YOU FORGET IT."

TO IKE HARRISON OF ST. LOUIS, MO.,
BY GUY GIBSON.

And don't you forget it,
But just bear it in mind,
A diamond in dirt
Quite often you'll find;
A diamond of friendship,
Its rays bright and pure;
And, set in your heart,
No friendship shines truer.
Cut its rough surface off,
In confidence true,
Share all its sorrows
With your eyes' purest dew;
Bear it on your bosom,
That all men may see,
In pure sacred friendship,
Acts of sweet harmony.

Rock Island, Oct., 1875

"RICHARD II" IN PHILADELPHIA IN 1831.

It is generally supposed that "Richard II" has never been acted in Philadelphia, Pa.; but it was first performed there at the Chestnut-street Theatre, January 14, 1831, as will be seen by the appended cast. Charles Kean died at Salt Hill, near Slough, Eng., Jan 22, 1868. William B. Wood died in Philadelphia, Sept. 23, 1861. John Jones died in this city Nov. 2, 1861. Charles Young died in Norfolk, Va., about 1834. F. C. Wemyss died in this city Jan. 5, 1859. Mrs. Darley, who played the Queen, died in Philadelphia in 1848. A. H. Wright of Philadelphia sends us the cast cut from *The Philadelphia Sunday Mercury*, to which it had been contributed by "Colley Cibber" of that city.

CHESTNUT-STREET THEATRE.
FRIDAY EVENING, JAN. 14, 1831,
will be presented Shakespeare's historical play of
RICHARD II.
King Richard II .... Charles Kean
Bolingbroke .... William B. Wood
Duke of York .... Mr. Jones | John of Gaunt .... Mr. Young
Duke of Norfolk .... Mr. Woodhull
Duke of Northumberland .... Mr. Wemyss
Earl of Aumerle .... Mr. McDougal
Harry Percy .... Miss Kerr
Earl of Salisbury .... Mr. Drummond
Lord Ross .... Mr. Brittingham
Bishop of Carlisle .... Mr. Eberle
Earl Berkeley .... Mr. Rodney
Sir Stephen Scroop .... Mr. Eberle
Sir Pierce of Exton .... Mr. McDougal
Bushy .... Mr. Bodie | Green .... Mr. Murray
First Gardener .... Mr. Green
Second Gardener .... Mr. Lopez
Keeper .... Mr. Pearson | Queen .... Mrs. Darley
Groom .... Mr. McDougal | Blanche .... Mrs. F. Durang

TOUCH DE BANJO GENTLY.

BY ARTHUR W. FRENCH.

Ole massa he's a-sleepin', to nebber wake again;
An' missus she am weepin', her heart is full of pain;
Dar's heaps ob tribulation, and loads of pain and grief—
Oh, what is consolation?—oh, what is sweet relief?
Chorus.—Den touch de banjo gently,
And sing dat good ole song;
Dar's heaps ob tribulation—
I can't be wid you long.

You's gwine to all be parted, to nebber meet again,
And leabe de little cabin dat stands down in de lane,
And strangers dey are coming to take de good ole place,
While one by one we wander far from each other's face.
Chorus.—Den touch de banjo, etc.

You count perhaps de bubbles you see down in de spring;
You'll nebber count de trubbles dat round a nigger cling—
It's here to-day; to-morrow he don't know whar to go—
Dis world is full ob sorrow; it is, I tell you so.
Chorus.—Den touch de banjo, etc.

A REMINISCENCE Of the Boothenian Dramatic Association of Philadelphia, Pa.

Alfred Wright of Philadelphia sends us a bill of the above-named association, a copy of which is annexed. B. G. Rogers, now engaged at the Academy of Music, Buffalo, played the Ghost and the First Gravedigger. He is the only one of the company that we know adopted the stage as a profession. J. Megary was a highly popular amateur, and for many years held a responsible position in the Orphan's Court, in that city. He died of pneumonia in 1874.

BOOTHENIAN DRAMATIC ASSOCIATION,
Assembly Building, entrance on George street.
THIS EVENING, SEPTEMBER 25, 1845,
will be presented Shakespeare's tragedy, in five acts, of
HAMLET.
Hamlet, Prince of Denmark .... Mr. J. Megary
His first appearance here.
King Claudius .... Mr. F. Hyde
His first appearance here.
Polonius .... Mr. A. Botsford | Ghost .... B. G. Rogers
Laertes .... Tillinghast | First Player ....
Horatio .... Hastings | Second Player ....
Rosencrantz .... Boerne | First Gravedigger .... Rogers
Guildenstern .... Levy | Second Gravedigger .... McGlue
Marcellus .... | Ophelia .... Miss Wheeler
Bernardo .... | Queen .... Miss Downs
Francisco ....
Doors open at 7¼ o'clock; curtain rise at 8.
ON THURSDAY EVENING A FAVORITE COMEDY.
In rehearsal, Shakespeare's KING HENRY IV.
Falstaff .... Mr. B. G. Rogers

A CHAT WITH GEORGE BELMORE.

WRITTEN FOR THE NEW YORK CLIPPER.

At the hotel of a gentleman with whom we both had business relations I was introduced to the late George Belmore. It was the Sunday following his opening week at Booth's Theatre, and even then could be seen upon his face and in every movement of his body the traces of that shadow which was steadily pursuing him, and has since shrouded him from mortal sight. To an inquiry as to his health, the quaintly-spoken "I'm a little better, thank ye," sounded sad enough after one had looked into his haggard face. Our host, after some slight conversation, was called away, and I rose to accompany him, when Belmore's "Ye aint going to leave me alone, are ye?" "gave us pause." I readily agreed to forego my departure, if my presence would tend to banish the actor's dread enemy—loneliness. He told me that it was his greatest terror. After a jocular question as to whether I carried bowie-knives or other unlawful weapons, we were left alone. Our conversation, or rather his portion of it, may be briefly epitomized. He liked the country, and thought our theatres magnificent, but too large. "A man has to tear himself to pieces, sir, to be heard at Booth's." In his condition this was true, indeed. He had kindly remembrance of many of our American actors who had played in London, and some of whom he had greeted during his recent visit. John T. Raymond he had seen play Asa Trenchard in London, but did not think highly of the effort. His Col. Sellers, however, which he saw at the Union-square Theatre, he pronounced "cap-i-tal," and did not doubt that it would make "several thousand dollars" for the gifted comedian. Unquestionably the "Colonel's" bank account could already certify to the correctness of this prophecy. The Solon Shingle of John E. Owens, which he also witnessed in the British metropolis, pleased him greatly; but the character was hardly understood, he said, by the people there. His Caleb Plummer, in praise of which I spoke, had not satisfied him so well; but that might be accounted for by his next words: "Caleb's a pet part of me own, ye know." He expected great things from the version of "Nicholas Nickleby" which was being prepared for him here, but which hardly fulfilled anticipations, I believe. He spoke of Jefferson with fervor as an artist and gentleman, but expressed the general desire on both sides of the Atlantic to see him play something besides Rip Van Winkle. He had conceived a warm regard for Willie Edouin and wife of the Lydia Thompson Troupe, and spoke of a "Married Men's Club" of which himself and wife, in conjunction with the Edouins, Lionel Brough and others, were members, and not the least pleasant feature of which were weekly "teas" held at the residences of the different members—an arrangement, undoubtedly, which many of our American ladies would be glad to make. He spoke of his support at Booth's as being satisfactory, especially the Katie Rideout and Tom Meredith, though the former wore what he termed an "ungodly bonnet," nor could she be persuaded to doff this Pagan structure! As a rule, Mr. Belmore was not popular with the people of the companies with whom he played, through a strict and sometimes irritating adherence to what seem trivial points at rehearsal, but which were really details that went to make up the perfect sum of the performance. "They don't like it because I tell them things that will help their parts," he said; "I suppose I ought to know best. I've played in 'The Flying Scud' once or twice, I believe. They go around moping behind the scenes, and call me an 'old granny,' and an old 'cuss.' That word 'cuss' I first heard your Artemus Ward use. Actors are alike all over the world. They get angry if you know more than they do. Well, I dare say I was the same myself when I was younger." He had the warmest regard for the Vokes Family—a regard that has been most truly and tenderly returned of late. Of Lydia Thompson he spoke as "the smartest little woman in the world, sir." On the question of morals in the profession he drew forcibly. "A man may fancy he can entangle himself in all kinds of disreputable ways, and still imagine that it doesn't affect his professional standing; but it does, sir. His sin is certain to find him out. In such matters, thank the Lord, I have clean hands." He cherished the memory of his wife and family tenderly, and the letters from home never seemed to come fast enough for him. With a return of health, which he never ceased to hope for up to the last few days of his life, he anticipated a successful season, and had arranged his plans to have his family join him in this country. Poor gentleman—the faces of his loved ones have faded from his sight forever on earth. To those who believe in fatality, it might almost seem that the remarkably strenuous efforts which were made to detain him in England were the outcrying of his destiny against his unfortunate voyage, in which "he sought for glory and he found—a grave." EDWARD E. KIDDER.

New York, Nov. 23.

CAN YOU BLAME HIM?

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARION SACKETT.

"What's that? As I hang to-morrow, you would like to have my last confession? Well, sit you down, sir. Never mind looking for a chair in this place. Make one of the bed; I do. How old am I? Just the age that most young men like to arrive at—that is, twenty-one. Twenty-one, and not at all bad-looking, eh? Well, I'll agree with you in that, and some ten or twelve years ago I was as bright a looking little chap as you would want to see in one good day's walk. My mother took great pride in me, sir, and predicted a fair future for her boy. We were only three—mother, sister, and I, and we were very poor, but mother worked hard, I doing the little I could to help her, and we loved each other and were happy. But at last mother sickened, and we knew we would soon have to part. I am a murderer; but you see there are tears in my eyes, after all these years, as I think of the night she died. Her voice grew very faint as she said:

"'Willie, be a good boy, and keep your sister from harm.'

"Then she kissed us—and—died. It was a struggle after that, but I did my best to keep Mary from suffering with the cold and hunger. With her soft, warm hand in mine, I walked the streets, selling papers, running errands, sweeping the crossings, anything to make a penny for my sweetheart, as I called her. But one day I fell sick, and could work no longer. So they came and carried us to one of your charity institutions. Fine things, no doubt, sir; but children want more than good food. Well, they kept us there until one day a man—I suppose you would call him gentleman—came and bought us. Bought! Well, it's the same thing, for we were bound to him for so many years, and were as near being his slaves as the whites can be in this free country. This man carried us to his country seat, and there the years went by, slowly enough to us, who longed for freedom. He worked us hard, and never wasted a word of kindness on us; but I was patient, waiting till I could grow to be a man, and, with my sister, get away. I had a heart then, and I loved Mary as one loves the only thing he has in this world. I doubt, sir, if ever you looked on a sweeter face than that of my sister, and she was about seventeen. All at once my master seemed to change. Not so much to me as to my sister. When he spoke to her his voice grew soft and smooth as a woman's, and I noticed that Mary's cheek took on a deeper red when he approached her; but I was ashamed to speak to her, and to him I dared not. One morning I looked for Mary, but could not find her. I ran to the servants—they could tell me nothing. Half mad, I hunted for my master; but he, too, was gone, and it was night when he made his appearance. I ran up to him.

"'Master,' I cried, 'what have you done with Mary?'

"He laughed in my face as he said:

"'Fool! what do I know of her? Get out of my way, dog, and trouble me no more.'

"I crept away, I was so used to obeying him—crept to the hole I called my room. So the weeks and months passed on, and I heard nothing; but I waited—waited for time to make me free, so I could go after her. Ha! ha! *she* did not wait for that, but came to me. It was night. I had gone to my room over the stables, for I slept with the other beasts of burden. I was feeling very miserable; there was a dread of evil upon me that I could not shake off. Suddenly my door opened, and Mary stood before me—that is, all that was left of her. I went up to her, and would have put my arms around her, but she drew back, and placed in my arms a bundle she had hidden under her shawl. I tore it open, and, O Heaven! I saw the face of a little, dead baby.

"'Sister,' I whispered, for I could not speak, 'whose is this?'

"She gasped out:

"'Mine, and—our master's.'

"Then she fell at my feet. I carried her to the bed. I felt of her heart—it was still. Great God! sir, my sister was *dead*. Well, I put the baby on her breast, covered them up, and sat down. When the gray light of morning came through the window I went to the house. I ran to my master's room.

"'O master, master!' I cried, 'come quickly to the chamber over the stables, and see what I have found.'

"'Get out, fool!' he said; but he rose up and followed me. When I had him safe in the room, I turned and locked the door, and, going to the bed, I drew off the quilt.

"'Look, master! My sister has come home.'

"He gave a look—a scream—and would have fled; but I caught him—caught him by the throat, *so*. Bah, man, you need not turn so pale. I choked him until his false, handsome face grew red—choked him until his false, handsome face grew purple, black—then threw him to the floor. I kissed the poor little baby, cut this tress from Mary's head, and—but then, sir, you know the rest. They made short work of me, didn't they, sir? But he was rich, with many friends, while I had none. It's all right. Do I wish anything? If you will be so kind as to first lay this curl—pretty color, aint it—on my heart. Can a murderer have such a thing? Well, when I am dead, place it somewhere near me."

"Good-night—try to sleep."

"Yes, I will soon sleep—soon sleep—thank you."

A NICE BOY.—Master Frank was in a "brown study." He had been taken upstairs in the drawing-room to see his new aunt—that is to say, the wife of his uncle William, who was only recently married; and this was her first visit after the wedding tour. Master Frank had behaved with great propriety during the interview, but had gone away so grave and thoughtful that his nurse was a little disturbed by such an unusual state of affairs. "Why, Frank, what are you thinking about?" said she. "Don't you like your new auntie?" "Not much," replied matter-of-fact Frankie. "And why not, Frankie?" "Because she is not pretty, like mamma." "Oh, but, my dear, you ought not to dislike your auntie for that. I'm sure your aunt was very good to you: and it is better to be good than pretty any day." "Is it?" asked Frank, wonderingly. "Certainly, dearie, for one may be pretty outside and ugly inside—one may have a pretty face and an ugly temper." "Well, but," said Frank slowly, "is auntie pretty inside, do you think? Because ——" Here Frankie stopped. "Of course she is, dear. But 'because' what?" "Why, because"—and here an intelligent look darted into the boy's blue eyes—"why don't they turn her inside out, then?"

A WORD IN SEASON AND A JEST OUT OF IT.—Bill and Joe were partners in nefarious projects for some time, till at length, emboldened by impunity, they put someone to death without proper precautions, were apprehended and condemned. On the fatal morning, Bill was brought out to be pinioned first, and the chaplain commenced endeavoring to impress him with the awful nature of his situation. "What a spectacle is this, my poor man," said he—"what a spectacle!" "Wait a minute, till Joe comes out," replied the hardened criminal, "and you'll have a pair of spectacles."

MANY DO with opportunities as children do at the sea-shore—fill their little hands with sand, and then let the grains fall through their fingers till they are gone.

CUPID'S FOIBLES, FOLLIES AND FANCIES.

UNREQUITED LOVE.

Oh, wherefore hast thou taught
This aching breast
To love so well that naught
Can give it rest?
For though deceit and guile
Lurk in thy heart,
I live but in thy smile,
So dear thou art.

'Tis said by those who feel
Its power so well,
That nothing can repeal
Love's holy spell;
The heart, though Pleasure come,
With his glad train—
Wife, offspring, riches, home—
Speaks not again.

When life is ebbing fast
I'll think of thee;
When life's dreams are all past
I'll pray for thee.
Ah! though thy hand is given
To wealth and pride,
Thou knowest in face of Heaven
I am thy bride!

Poor, stricken soul, arise,
So bruised and meek,
From aught beneath the skies
Why comfort seek?
Oh! may thy chastened love,
From earth set free,
Of Him yet worthy prove
Who died for thee!

BROKEN MARRIAGE VOWS.

It is seldom that this place is exercised as it is at present over a scandal in high life. The prominent figure in the affair is no less a person than Mr. R. H. Berdell, president of the Erie Railway Company before the time of Gould and Fisk, and reputed to be one of the wealthiest citizens of this place. For a long time vague rumors have been freely and industriously circulated compromising the character of the accused ex-president, but until lately nothing conclusive or tangible has been publicly known as to the real truth of the matter. It is alleged, however, that during the past few months indisputable evidence has been obtained of the imprudence of the accused, and the result is that Mrs. Berdell has left her husband, taking her children with her, and commenced legal proceedings against him for alimony and divorce. About half a score years ago, Mr. Berdell, who was then a widower, became enamored and the suitor of a handsome daughter of a well-known and highly esteemed citizen of New York. The result of the courtship was that a matrimonial knot was tied. Soon after their marriage Mr. and Mrs. Berdell removed to this place, where he purchased one of the finest and costliest residences in this part of the country, valued, it is said, at $150,000. Mrs. Berdell, being a very sociable lady, of pleasing and amiable manners, not only experienced no difficulty in making acquaintances and friends in the best society here, but became a great favorite, and was much admired.

Ere long it began to be rumored about that her husband was unfaithful to his marriage vows, and that his time was being occupied by another woman. For a time the rumors were floating about with every wind; but as time passed on a lull took place, and comparatively nothing was heard in relation to the matter. The sympathy of the people was with the injured wife, and hopes were entertained that the reports would prove false. But no such good fortune awaited her. On the contrary, there came other rumors of the harsh treatment of the wronged wife, and with them new and more damaging reports of the infidelity of her husband. Again it was hoped that the gossipers were wrong, and that all would turn out right. But, as before, truth was potent and powerful, and the scandalous reports were verified by the unconcealed actions of the accused husband. Some time ago, probably four or five months, the local papers gave the first publicity to the matter, publishing as they did an account of a disgraceful scene on an Erie Railway train. It seems that the ex-president is the fortunate possessor of a pass to ride free over the road. With this, it is alleged, he attempted to pass a notorious Paterson woman as his wife. Being acquainted with the character of the woman, the conductor refused to acknowledge the woman, and afterward reported the matter to the company's headquarters. It was made the subject of serious discussion by the directors, and the question whether or not his pass should be taken up was debated. They, however, took no action, and finally permitted the matter to drop.

From this time until a few days ago the friends of the ex-president's wife, assisted by a detective, kept track of her husband's whereabouts and doings, when they were rewarded by again detecting him. He had visited New York, accompanied by the same woman, and, driving to the St. Denis Hotel, registered as man and wife, giving Westchester County as their place of residence. Soon after they were shown to their room, the detective, accompanied by Mrs. Berdell's father and brother, arrived at the hotel. The proprietor was told the nature of their business, and told the truth as to who the "Westchester County" couple were. The detective and his companions, after thus gaining incontrovertible evidence of the criminality of the twain, left, and were followed by them, they having been incontinently hustled out by the proprietor.

The matter having been placed in the hands of Messrs. Fullerton, Knox & Crosby, that firm has commenced the suit for alimony and divorce above spoken of, on the ground of adultery. About a week ago the necessary papers were served on the defendant, and Mrs. Berdell took her departure from her husband's residence, taking her two children with her. They have taken up their residence on the opposite side of the street, at the house of a friend. Now that this matter has come to light and will be taken into the courts, it is stated that other suits are to be pushed against the accused for alleged illegal business transactions, which involve many thousands of dollars. The woman with whom the defendant is accused of criminal intimacy was before the courts of this county about a year ago, figuring as the plaintiff in a suit brought for defamation of character. She had been ejected out of a ballroom as an improper and unfit person to associate with respectable ladies. The defendant, unexpectedly to and unfortunately for her, attempted to disprove the charge preferred, and introduced witnesses who gave evidence so damaging to her character that the jury gave a verdict of no cause of action.—Goshen, N. Y., Cor. *N. Y. Herald*.

ELOPING LOVERS CAPTURED.

"The course of true love never runs smooth," is the saying of the poet, and from the many illustrations afforded to the Chicago public it would seem that the old saw has considerable truth in it. Injured husbands, ruined editors, and seduced wives have told their sad tales to the police authorities many times lately, and yet the cry is "Still they come!" It was true love which actuated the movements of a young couple who were brought to grief last night, when they were intercepted by a private detective, and handed over to parents in Cincinnati. Only one or two persons witnessed the scene which occurred last night in the Pittsburg, Cincinnati & St. Louis depot. The incident referred to had a long introduction, which it may be necessary to dwell upon before the facts in the case are thoroughly known. King & Ensign keep a private detective office on Randolph street, and yesterday morning the following dispatch was received by the firm:

CINCINNATI, Nov. 19.

KING & ENSIGN (detectives), 211 East Randolph street:
Watch trains on P., C. & St. L. road to night, and, if possible, arrest Henriette Alston, aged 19, black dress, light-brown hair, black eyes, blue ribbons, lavender gloves, and Martin E. West, 5ft. 6in. in height, light complexion, black clothes. Couple eloped from here.
JOHN V. ALSTON, 324 Pearl street.

The two men immediately set their brains to work to think over the best way of capturing the runaways, and returning them to Cincinnati. A strict watch was kept on all the trains which arrived during the afternoon, and, as the working force of the firm consisted of themselves only, the job was rather tedious. Both men were at the depot at 8.45 o'clock in the evening, when the train from Cincinnati arrived, and, posting themselves at a convenient point, watched the concourse of passengers as they passed off the train. About three or four minutes had passed when, arm-in-arm, a nice looking, genteely-dressed couple emerged from the ladies' car, and walked towards the refreshment saloon. The two officers followed, and before they had entered the room King was before them, and in a very gentlemanly way bowed, and asked how Miss Alston was. The female blushed, looked at her partner, and then blushed again, managing at last to stammer out that she had no recollection of ever having met King. The latter, not deigning to reply, turned to West, and, proffering his hand, addressed him as Mr. West, and asked for the boys in Cincinnati. He, too, was equally astonished, and asked an explanation in a rather confused way. King then thought it was time to interfere, and, reading the dispatch from the girl's father, said that the object of his interrupting them was to demand their return to Cincinnati. He explained the situation by saying that if they did not willingly return he would give them much trouble by causing West's arrest for abduction. The girl cried, and Ensign, the other detective, being called up, the young man reluctantly said that he would return to the Queen City, providing that his fare and that of his companion were paid. King saw that it would be all right, much sorrow and consternation followed, and the late train saw them on their way to Cincinnati King alone accompanying them. Ensign told a reporter of this paper, this morning, that Alston is a distiller of some note in Cincinnati, and that West, from all appearances, was a nobby young man. Both parties being respectable and well connected, Ensign says, is the only explanation which he can give for their submitting so quietly.—*Chicago* (Ill.) *Post and Mail*, Nov. 13.

DECEIVED AND DESERTED.

About three months ago an individual employed on the Allegheny Valley Railroad, sometimes as conductor and at others in the capacity of a baggage-man, came to a gentleman of this city, who is well acquainted in the theatrical circles, with a singular request. He stated that a certain young lady had accompanied him from Oil City with the intention of earning a livelihood upon the stage, and he requested the gentleman to use his influence to procure her an engagement. The latter at once told the railroad man to advise the young lady to seek some other modes of making a living, pointing out the probabilities of a failure, the difficulties to be met and overcome, and the dangers and disadvantages of the profession generally. Upon receiving this reply he departed, and nothing more was seen of him until one afternoon some time afterward, when the gentleman encountered him on the street. There was some conversation, at the conclusion of which the railroader invited the gentleman to his room, saying that he would like to introduce him to the lady about whom they had had the previous conversation. The gentleman accompanied him, and, upon being introduced to the lady, found her to be quite young and handsome, and apparently well educated. Again the gentleman was importuned to use his influence to assist the girl to a position, her desire being to go on the stage as a vocalist. Again the gentleman urged the folly of such a course, and by his arguments apparently dissuaded her from entering upon a life so prolific of trials and temptations. And here for the time being the affair ended.

Our informant saw no more of either of the parties for some time, but, in the interval, became aware that the man in question had led the girl from the path of virtue, and that they were living together in criminal intimacy. Of late, and for the last time, the gentleman met the girl on the street, she presenting an appearance of suffering and misery that was pitiful in the extreme. She stopped him, and, after some hesitation, related her sorrowful story. By false representations and promises, and the vilest means, she said, he had effected her ruin; and that, having accomplished his purpose, her deceiver had fled, leaving her penniless and friendless. She implored the gentleman to afford her some assistance, saying that she was very ill, and desired, above anything else, medicine and medical advice. Upon hearing her story the gentleman told her to apply to Dr. ——, who, he had no doubt, would do all that was in his power for her through charity; but that, in case she was refused, to come back to him. He never saw her again, but understood that in desperation and as a last resort she had followed the heartless deceiver to Baltimore, with the frail hope that he would make amends. Such is the brief account of one of the most heartless and villainous transactions that have come to light in this city for years. It is stated that —— was a bad character, and that the young lady, as far as he could judge, was respectable, and a victim whose case deserved the deepest commiseration. If all herein narrated is true, it is to be devoutly hoped that the scoundrel will be brought to justice.—*Pittsburg* (Pa.) *Leader*, Nov. 21.

BASEBALL.

THE CENTENNIAL RULES.

During the Winter of 1873-4 we published a series of articles presenting arguments in favor of the adoption of a certain series of amended rules. At the convention of 1874 these rules were adopted with scarcely a change in their wording. Last Winter we presented no new code, and at the convention of 1875 the work in the revising of the existing code was done so hastily as to permit several errors to creep in, and certain necessary amendments were left unattended to, the convention being too much interested in the quarrel over the Force and Miller cases. We propose to publish this Winter another series of articles commenting on the rules of play, and suggesting such changes and amendments as the experience of last season has pointed out as necessary. Each season changes in the rules become less numerous as the code makes its progress towards completion. This year, fewer will be necessary than ever before, the principal change requisite being the balancing of the rules governing the calling of balls and strikes, which are now entirely too one-sided for fair play, the pitcher having an undue advantage over the batsman, inasmuch as, while the latter is obliged to strike at each of the first three fair balls pitched to him, or have strikes called on him, the pitcher has the option of delivering no less than nine unfair balls before he can have the penalty of calling three balls inflicted upon him. Without further preface, we proceed to take up each playing rule of the game, and to comment on the policy of allowing each section to remain as it is, or of amending it to further the interests of the game.

RULE I.—THE MATERIALS OF THE GAME.

THE BALL.

SECTION 1.—The ball must weigh not less than five, nor more than five and one-quarter ounces avoirdupois. It must measure not less than nine, nor more than nine and one-quarter inches in circumference. It must be composed of woolen yarn, and be covered with leather.

A series of practice games were played by the Boston Club to test the merits of a ball of the above size and weight, but which had no rubber in its composition, and the result was so satisfactory to the Bostonians that it is proposed to leave out the rubber in the Centennial ball. If the change will yield a ball less elastic than some of those used in the championship contests last season, it should be adopted, by all means. An elastic or "lively" ball is death to good fielding, and it gives to unskillful batsmen an advantage they should not possess. If any one thing has been proved by the experience of the past season, as far as the public estimation and liking for the best exhibitions of fielding is concerned, it is that the days of "lively," elastic ball games are past, and that "dead" ball games, in which fielding skill and scientific batting decide the contest in match games, are the only displays the best judges of the game will patronize. An advisable addition to the above section would be a clause requiring the cover to be of some dark color. The cricketers have found red to be the best color, and this has been the color of cricket balls for fifty years past. White, in the air, is dazzling to the eyes; and, when the ball becomes soiled, it is difficult to find it in the grass. There is, in fact, nothing to commend the white color, while there is everything in favor of the dark.

FURNISHING THE BALL.

2. In all the games of a series the ball played with shall be furnished by the visiting club; but when single games only are played, the ball shall be furnished by the home club, and in all cases it shall become the property of the winning club, as a trophy of victory.

A LEGAL BALL.

3. No ball shall be played with in any regular match game unless it be of the regulation size, weight and materials, and also have the name of its maker, and the figures indicating its weight and circumference, plainly stamped on its cover.

CHANGING THE BALL.

4. When the ball becomes out of shape, or cut or ripped so as to expose the worsted thread it contains, or in any way so injured as to be unfit for fair use, a new ball shall be called for by the umpire at the close of an even innings, at the request of either captain, and the same shall be furnished by the club supplying the first ball used in the game.

THE BAT.

5. The bat must be round, and must not exceed two and a half inches in diameter in the thickest part. It must be made wholly of wood, and shall not exceed forty-two inches in length. *Players shall be privileged to use private bats, and to exclude others from their use.*

The only amendment necessary to be made to the above section is the italicized addition to Section 5, admitting of the use of private bats, for which no provision has as yet been made.

THE BASES.

6. The bases must be four in number, and they must be placed and securely fastened upon each corner of a square whose sides are respectively thirty yards. The bases must be so constructed and placed as to be distinctly seen by the umpire, and must cover a space equal to one square foot of surface. The first, second and third bases shall be canvas bags, painted white, and filled with some soft material; the home-base shall consist of white marble or stone, so fixed in the ground as to be even with the surface, and with one corner of it facing the pitcher's position, said corner to touch the foul-ball lines where they meet at the home-base corner.

POSITIONS OF THE BASES.

7. The base from which the ball is struck shall be designated the home-base, and must be directly opposite to the second base; the first base must always be that upon the right-hand, and the third base that upon the left hand side of the striker when occupying his position at the home-base. And in all match games a line connecting the home and first base and the home and third base, as also the lines of the striker's and pitcher's position, shall be marked by the use of chalk or other suitable material, so as to be distinctly seen by the umpire. The base-bag shall be considered the base, and not the post to which it is, or should be, fastened. The line of the home-base shall extend four feet on each side of the base, and it shall be drawn parallel to a line extending from first to third base.

CLUB RECORDS.

STATEN ISLAND CRICKET AND BASEBALL CLUB.

Below will be found the record of this club for the past season, in both baseball and cricket. The reason that the first nine played so few matches is that they were disappointed no less than ten times by clubs who had accepted challenges. As it is, the record is by no means a poor one, the first nine playing twenty-two games and losing two, the second nine playing seven and losing one. In cricket the play of the club was a decided improvement over last year, both first and second elevens winning a majority of the games played:

BASEBALL RECORD.—FIRST NINE.

May 15, Staten Island vs. Arlington of Orange, N. J.	12 to	3
May 31, Staten Island vs. Knickerbocker of N. Y.	16	3
June 19, Staten Island vs. Nameless of Brooklyn	14	5
June 26, Staten Island vs. Star of New York	26	1
July 3, Staten Island vs. Gibson of Fort Wadsworth, N. Y.	21	6
July 5, Staten Island vs. Athletic of New York	24	5
July 17, Staten Island vs. Gibson of Fort Wadsworth, N. Y.	10	0
July 28, Staten Island vs. Crescent of Plainfield, N. J.	14	2
July 31, Staten Island vs. Concord of Brooklyn	13	8
Aug. 7, Staten Island vs. Atlantic of Jamaica, L. I.	10	13
Aug. 14, Staten Island vs. Amity of Brooklyn	10	7
Aug. 18, Staten Island vs. Athletic of New York	9	4
Aug. 21, Staten Island vs. Concord of Brooklyn (11 innings)	8	7
Aug. 28, Staten Island vs. Atlantic of Jamaica, L. I.	17	10
Aug. 31, Staten Iland vs. Produce Exch'ge of N. Y.	6	5
Sept. 4, Staten Island vs. Hoboken of Hoboken, N. J.	15	6
Sept. 8, Staten Island vs. Knickerbocker of N. Y.	26	4
Sept. 11, Staten Island vs. Chelsea of Brooklyn	17	16
Sept. 15, Staten Island vs. Crescent of Plainfield	16	6
Sept. 18, Staten Island vs. Hoboken of Hoboken, N. J.	10	5
Sept. 22, Staten Island vs. Chelsea of Brooklyn	1	8
Oct. 9, Staten Island vs. Gibson of Fort Wadsworth, N. Y.	18	0
Totals	313	123

BATTING AVERAGES.

	Games.	T. at B.	B. H.	Av. B. H. per G.	Av. B. H. to T. B.
Ducharme, 1st b.	22	113	41	1.86	.363
Sanford, p.	21	105	19	.90	.181
Beavan, c.	21	111	33	1.57	.297
Rogers, f.	20	106	29	1.45	.273
Dollard, 2d b.	18	95	28	1.55	.294
Worth, f.	17	85	35	2.06	.411
Hitchcock, f.	14	73	18	1.28	.246
Beach, 3b and s s.	14	76	20	1.42	.276
Lemist, f and s s.	11	57	11	1.00	.193
James, s s.	10	51	14	1.40	.274
Pursell, 3d b.	6	28	9	1.50	.321
Davidge, f.	3	13	3	1.00	.231
Jackson, 3d b.	3	19	7	2.33	.367

FIELDING AVERAGES.

	PO.	A.	E.	Av. PO.	Av. A.	Av. E.
Ducharme	219	9	29	9.95	.41	1.31
Sanford	20	64	27	.95	3.07	1.28
Beavan	130	41	72	6.19	1.95	3.43
Rogers	37	8	2	1.85	.40	.10
Dollard	56	63	12	3.11	3.59	.66
Worth	28	5	6	1.65	.29	.35
Hitchcock	13	3	8	.92	.21	.57
Beach	25	28	22	1.78	2.00	1.57
Lemist	8	7	12	.72	.64	1.09
James	11	17	4	1.10	1.70	.40
Pursell	15	9	14	2.50	1.50	2.33
Davidge	2	3	2	.66	1.00	.66
Jackson	2	3	4	.66	1.00	1.33

The average of runs made to a game was: S. I., 14.23; Opp., 5.59. Average base-hits—S. I., 13.14; Opp., 6.36. Average errors—S. I., 9.59; Opp., 21.09.

SECOND NINE.

June 25, S. I. vs. Chemical Bank	12 to	5
July 5, S. I. vs. Olympic of New Brighton, S. I.	27	6
July 15, S. I. vs. Alpha of New Brighton, S. I.	22	10
July 22, S. I. vs. Alpha of New Brighton, S. I.	30	12
Aug. 26, S. I. vs. Stock Exchange Nine	17	11
Sept. 2, S. I. vs. Stock Exchange Nine	12	18
Sept. 17, S. I. vs. Stock Exchange Nine	16	9
Totals	136	71

CRICKET RECORD.—FIRST ELEVEN.

May 22, S. I. vs. Princeton (2 inns.)	44	69
May 31, S. I. vs. St. George (2 inns.)	66	77
June 10, S. I. vs. Manhattan (2 inns.)	73	102
July 14, S. I. vs. Prospect P'k (1 inn. 10 wickets)	113	114
July 26, S. I. vs. Manhattan (1 inn.)	92	50
Aug. 23, S. I. vs. Syracuse (1 inn. 2 wickets)	70	69
Aug. 25, S. I. vs. Central N. Y. (1 inn. 10 w'k's)	85	84
Sept. 2, S. I. vs. St. George (1 inn.)	102	58
Sept. 9, S. I. vs. Westwood (2 inn.)	131	103
Sept. 16, S. I. vs. Prospect Park (1 inn.)	21	19
Sept. 23, S. I. vs. Manhattan (1 inn.)	109	170
Totals	907	915

SECOND ELEVEN.

June 24, S. I. vs. St. George (1 inn.)	115	89
July 21, S. I. vs. Manhattan (1 inn.)	154	24
Sept. 6, S. I. vs. Manhattan (1 inn., 4 wickets)	87	88
Totals	356	201

OLYMPIC CLUB OF SAN FRANCISCO, CAL.

Owing to a misunderstanding at the commencement of the season, this club did not connect itself with the Pacific Baseball Convention, and consequently did not compete for the championship of the State. A series of games was arranged by the manager, F. G. West, with the managers of the Eureka and Howard Clubs, to compete for a silver challenge goblet, which the Eureka won by one game. The Howard, having lost each of the five games they had played up to Aug. 1, gave up the contest.

VICTORIES.

April 3, Olympic vs. Howard	6 to	1
April 10, Olympic vs. Eureka	35	5
May 27, Olympic vs. Eureka	5	0
June 5, Olympic vs. Howard	9	3
June 26, Olympic vs. Eureka	13	5
Sept. 10, Olympic vs. Eureka	5	4
Sept. 28, Olympic vs. Centennial of San Jose	27	3

DEFEATS.

Mar. 13, Olympic vs. Picked Nine	20	24
Aug. 27, Olympic vs. Eureka	0	7
Oct. 2, Olympic vs. Eureka	4	8
Oct. 30, Olympic vs. Eureka	6	18

AVERAGES.

	Games.	Runs.	Av.	1st B.	Av.	P. O.	Av.
Crane, 2d b.	10	21	2.01	20	2.00	30	3.00
Hicks, 1st b.	2	4	2.00	6	3.00	16	8.00
Tracy, c.	9	14	1.55	14	1.55	40	4.41
Taylor, p.	7	11	1.51	14	2.00	10	1.42
Coe, s. s.	9	13	1.44	20	2.22	23	2.55
Pike, r. f. and p.	9	13	1.44	16	1.77	5	0.55
Start, 1st b. and c.	8	11	1.37	9	1.12	58	7.25
McAtee, l. f.	9	11	1.22	16	1.77	7	0.77
Davis, c. f. (sub)	5	5	1.00	6	1.20	3	0.60
Pinkham, r. f. (sub)	5	5	1.00	4	0.80	2	0.40
Austin, c. f. and 3d b.	10	9	0.90	15	1.50	13	1.30
Smith, 3d b. and 1st b.	11	8	0.72	14	1.27	36	3.27
Jerrari, r. f. (sub)	2	1	0.05	1	0.05	1	0.05

Crane won the prize for the best average batting and general play. Hicks left the nine in the early part of the season. Of the eleven games played by the club they lost four, scoring 130 runs to 78 by their opponents, being an average of over eleven to seven.

LOWELL (MASS.) CLUB.

The Lowell Club has passed through the season of 1875 with as fine a record as any amateur club in that part of the country, having played 50 games, losing but 9, winning 39, and 2 drawn. A correspondent says: "This being the first season of the reorganized Lowells, their friends may well feel jubilant at their success. The championship of New England belongs in Lowell, as their nearest competitors (the Live Oaks) played but 17 games for the championship, and won but 11. The admirers of the game in the Spindle City have learned by experience not to make too much of the players, as some of the nine have, on several occasions, by their play, shown evident signs of having been 'petted' too much for their own good. Two or three members of the Lowell Club of '75 must discard certain bad habits, or they will never be desirable men for first-class teams." The record of games lost and won for the past season is as follows:

STATE CHAMPIONSHIP.—VICTORIES.

May 12, Lowell vs. Atalanta	17 to	3
May 14, Lowell vs. Mutual (of Boston)	13	0
May 19, Lowell vs. Beacon	12	9
May 22, Lowell vs. Nobscot	24	1
May 29, Lowell vs. Ed Yan	20	6
June 12, Lowell vs. Live Oak	3	1
June 21, Lowell vs. Chelsea	6	2
July 3, Lowell vs. Rollstone	8	3
July 5, Lowell vs. Boston Amateur	21	4
July 13, Lowell vs. Taunton	11	1
Aug. 28, Lowell vs. Una	23	6
Sept. 2, Lowell vs. Grafton	12	11
Sept. 21, Lowell vs. Taunton	7	2
Sept. 22, Lowell vs. King Philip	7	5
Sept. 25, Lowell vs. Rollstone	6	2
Oct. 9, Lowell vs. King Philip	11	5
Oct. 18, Lowell vs. Live Oak	1	0
Totals	202	61

DEFEATS.

Aug. 31, Grafton vs. Lowell	11	9

EXHIBITION GAMES.—VICTORIES.

April 24, Lowell vs. Technology	22	6
April 28, Lowell vs. Bartlett	16	7
May 26, Lowell vs. Bartlett	29	4
July 2, Lowell vs. Excelsoir	47	2
July 22, Lowell vs. Live Oak	3	2
July 31, Lowell vs. Rollstone	11	7
Aug. 13, Lowell vs. Clipper	37	0
Aug. 14, Lowell vs. Live Oak	7	4
Aug. 17, Lowell vs. T. B. F. U. S.	3	1
Aug. 19, Lowell vs. Chelsea	14	1
Aug. 26, Lowell vs. T. B. F. U. S.	15	6
Sept. 4, Lowell vs. Bartlett	10	5
Sept. 11, Lowell vs. Mutual	16	7
Sept. 14, Lowell vs. Mutual	8	1
Sept. 20, Lowell vs. Fall River	3	0
Sept. 28, Lowell vs. Rollstone	11	3
Sept. 31, Lowell vs. Resolute	8	2
Oct. 22, Lowell vs. Andrescoggin	14	10
Oct. 26, Lowell vs. Live Oak	17	5
Oct. 27, Lowell vs. Live Oak	12	7
Oct. 30, Lowell vs. Live Oak	7	4
Totals	310	84

DEFEATS.

June 16, Live Oak vs. Lowell	17	5
Aug. 7, Grafton vs. Lowell	17	3
Aug. 16, Grafton vs. Lowell	6	3
Sept. 12, Mutuals (colored) vs. Lowell	10	7
Sept. 30, Taunton vs. Lowell	5	4
Oct. 28, Live Oak vs. Lowell	6	2
Oct. 19, Live Oak vs. Lowell	7	6
Totals	68	30

PROFESSIONAL GAMES.

July 16, Boston vs. Lowell	20	7
Sept. 17, Boston vs. Lowell	15	7
Totals	35	14

DRAWN GAMES.

July 20, Resolute (Portland) vs. Lowell (10 inn.)	2	2
Aug. 6, Grafton vs. Lowell (10 inn.)	6	6
Totals	8	8

BRADDOCK CLUB OF BRADDOCK.

VICTORIES.

May 22, Braddock vs. Enterprise, at Braddocks	37 to	15
June 19, Braddock vs. Independent, at Sewickley	27	3
June 26, Braddock vs. Hazelwood, at Braddocks	31	11
June 28, Braddock vs. Neshannock, at Newcastle	14	8
July 1, Braddock vs. Philo, at Braddocks	43	2
Aug. 2, Braddock vs. Centennial, at Latrobe	28	7
Aug. 28, Braddock vs. Picked Nine of Pittsburg, at Braddocks	21	13
Aug. 30, Braddock vs. Xantha, at Braddocks	5	1
Sept. 1, Braddock vs. Iron City, at Braddocks	18	8
Sept. 4, Braddock vs. Sewickley, at Braddocks	10	4
Sept. 8, Braddock vs. Union, at Braddocks	23	7
Sept. 10, Braddock vs. Downer, at Braddocks	20	15
Sept. 11, Braddock vs. Resolute, at Braddocks	17	16
Sept. 14, Braddock vs. Neshannock, at Newcastle	12	11
Sept. 15, Braddock vs. Active, at New Brighton	36	4
Sept. 17, Braddock vs. Union, at Mercer	14	3
Oct. 9, Braddock vs. Mutual, at Braddocks	7	6
Oct. 14, Braddock vs. Oil City, at Braddocks	21	7
Oct. 20, Braddock vs. Mutual, at Pittsburg	9	0
Oct. 29, Braddock vs. Downer, at Pittsburg	12	2
Oct. 30, Braddock vs. Xantha, at Pittsburg	9	0

DEFEATS.

May 29, Washington vs. Braddock, at Washington	10	8
Aug. 4, Nashannock vs. Braddocks, at Braddock, (12 inn.)	12	10
Aug. 6, Xantha vs. Braddock, at Pittsburg	7	6
Sept. 18, Mutual vs. Braddock, at Meadville	10	7
Sept. 20, Oil City vs. Braddock, at Oil City	9	0
Oct. 27, Neshannock vs. Braddock, at Braddock	10	9

AVERAGES.

	Games.	Av. B. H. to game.	Av. R. to game.	Av. O. to game.	P. O.	Ass.
McKelvy, R.	18	2.05	2.05	2.44	64	24
Huff, C.	5	1.80	2.40	3.00	—	—
McTighe, T.	9	1.66	1.44	2.77	7	15
Brown, E.	17	1.53	1.58	2.94	70	24
Dickson, W.	14	1.50	1.57	2.56	10	30
Williamson, E.	2	1.50	1.00	2.50	17	5
Louis, F.	16	1.37	2.00	3.62	17	6
McWilliams, J.	16	1.31	1.75	2.75	25	11
Miller, D.	10	1.30	1.70	3.00	89	5
Lamont, D.	18	1.22	2.05	3.22	34	57
Lindsay, G.	16	1.06	1.18	3.31	27	30

MAPLE LEAF OF GUELPH, CANADA.

H. L. Spence, secretary of this famous Ontario club, sends us the record of games played and playing averages during the past season, and says: "Out of nineteen games played we have lost but four, and in two cases have redeemed ourselves by defeating our former conquerors in return games—not a bad record for a team whose only practice consists in an hour's play daily after working hours. We very much regret our inability to furnish you in our record with the total base-hits made by our adversaries, which is due to the absence of our scorer from Canada. From present indications we think next season will be the best baseball year yet enjoyed in Canada, and the organization of clubs in Toronto, London, and other leading cities here ought to induce more frequent visits from professional clubs, which could easily be made pecuniarily successful, and would do much to popularize the game here."

VICTORIES.

May 24, Maple Leaf vs. Tecumseh, at Guelph	8 to	3
June 18, Maple Leaf vs. Tecumseh, at London	10	8
June 26, Maple Leaf vs. Ætna of Detroit, at Guelph	7	2
July 3, Maple Leaf vs. Star of Syracuse, at Watertown	9	0
July 5, Maple Leaf vs. Flyaway of New York, at Watertown	7	1
July 6, Maple Leaf vs. St. Lawrence of Kingston, at Watertown	9	0
July 9, Maple Leaf vs. Ottawa of Ottawa, at Ottawa	12	1
July 12, Maple Leaf vs. Silver Star of Port Hope, at Port Hope	31	4
July 13, Maple Leaf vs. Royal Oak of Bowmanville, at Bowmanville	12	4
July 16, Maple Leaf vs. Mutual of Jackson, Mich., at Guelph	19	4
July 24, Maple Leaf vs. Ætna of Toronto, at Guelph	12	1
Aug. 16, Maple Leaf vs. Tecumseh of London, at Guelph	14	9
Aug. 23, Maple Leaf vs. St. Lawrence of Kingston, at Guelph	10	8
Sept. 4, Maple Leaf vs. New Haven (prof.) of New Haven, at Guelph	7	5
Sept. 11, Maple Leaf vs. St. Lawrence of Kingston, at Toronto	9	0

DEFEATS.

July 1, Maple Leaf vs. Hartford (prof.) of Hartford, at Guelph	17	2
July 6, Maple Leaf vs. Live Oak of Lynn, at Watertown	6	3
July 10, Maple Leaf vs. St. Lawrence of Kingston, at Kingston (12 innings)	3	2
Sept. 3, Maple Leaf vs. New Haven (prof.) of New Haven, at St. Catherines	10	2

AVERAGES.

	Games.	T. B.	R.	B. H.	P. O.	A.	At. B. H. Av. T. to B.	Av. P. O.	Av. A.
T. Smith, l f.	19	79	34	30	20	1	.38	1.05	.05
Lapham, 1 b.	19	81	25	28	180	4	.28	9.67	.20
Spence, 3d b.	19	80	26	28	32	28	.31	1.68	1.50
Maddock, c.	19	68	14	15	68	26	.22	3.57	1.37
W. Smith, p.	19	67	25	25	21	54	.37	1.10	2.85
Keerl, s s	17	64	13	15	23	41	.23	1.35	2.41
Jones, 2d b.	17	74	19	23	17	33	.30	1.00	1.94
Emery, c f.	15	71	12	12	14	10	.16	.92	.66
Foley, c c & f.	13	47	8	9	35	8	.19	2.59	.61
Colson, c p & f	7	29	3	8	2	1	.27	.28	.14
Myers, c f & f.	4	8	2	3	18	1	.37	4.50	.25
Hewer, c2d & f	3	9	2	1	12	4	.10	.66	1.33

LIVE OAK OF LYNN, MASS.

This club disbanded Nov. 1, after a very brilliant season's play, having won 73 games and losing 18, five being lost to professional clubs. The club throughout the season has been under the management of Geo. W. Brackett, who goes to Syracuse, N. Y., next season, to look after the Star B. B. C. of that city.

VICTORIES.

Oct. 25, Live Oak vs. King Philip, at Lynn	1 to	0
Aug. 26, Live Oak vs. Taunton, at Lynn	3	0
Sept. 16, Live Oak vs. Star, at Rome, N. Y.	4	1
April 22, Live Oak vs. Howard, at Lynn	4	2
April 24, Live Oak vs. Beacon, at Lynn	4	3
July 10, Live Oak vs. Chelsea, at Lynn	5	0
Oct. 28, Live Oak vs. Lowell, at Lowell	6	2
July 7, Live Oak vs. Mapleleaf, at Watertown, N. Y.	6	3
Sept. 1, Live Oak vs. Resolute, at Portland, Me.	6	3
June 5, Live Oak vs. Rollstone, at Lynn	7	0
Aug. 27, Live Oak vs. Beacon, at Boston	7	5
Oct. 19, Live Oak vs. Lowell, at Lynn	7	6
Aug. 19, Live Oak vs. Beacon, at Lynn	8	1
June 26, Live Oak vs. Boston, at Lynn	8	2
Sept. 14, Live Oak vs. Star, at Syracuse, N. Y.	8	4
April 8, Live Oak vs. Harvard, at Lynn	8	7
Oct. 2, Live Oak vs. Beacon, at Lynn	9	4
Sept. 2, Live Oak vs. Lewiston, at Lewiston, Me.	9	5
Sept. 11, Live Oak vs. Star, at Syracuse, N. Y.	9	5
Aug. 17, Live Oak vs. Una, at Lynn	9	6
Sept. 13, Live Oak vs. Roches'r, at Roches'r, N. Y.	9	6
July 9, Live Oak vs. Beacon, at Lynn	9	7
Aug. 20, Live Oak vs. T. B. F. U. S., at Lynn	10	3
Sept. 18, Live Oak vs. Ithaca, at Ithaca	10	5
Aug. 19, Live Oak vs. Ed Yan, at Lynn	11	2
Sept. 30, Live Oak vs. Resolute, at Elizabeth City, N. J.	11	4
July 3, Live Oak vs. Flyaway, at Watert'n, N. Y.	11	5
Aug. 13, Live Oak vs. Chelsea, at Lynn	12	1
April 29, Live Oak vs. Brown University, at Lynn	12	2
Sept. 3, Live Oak vs. St. Lawrence, at Rome	12	3
Aug. 11, Live Oak vs. Mutual, at Lynn	12	5
Oct. 20, Live Oak vs. King Philip, at Rockland	12	6
Oct. 23, Live Oak vs. Lewiston, at Lynn	13	1
Sept. 27, Live Oak vs. Resolute, at Bridgeport, Ct.	13	5
April 11, Live Oak vs. Washington (prof.), at Lynn	13	6
July 1, Live Oak vs. Star, at Watertown	13	7
Sept. 25, Live Oak vs. Illion, at Ilion	14	5
Sept. 4, Live Oak vs. Hamden, at Springfield	15	7
April 10, Live Oak vs. Chelsea, at Lynn	15	11
June 3, Live Oak vs. Metacomet, at Lynn	16	0
Sept. 8, Live Oak vs. Clipper, at Ilion	16	7
Sept. 28, Live Oak vs. T. B. F. U. S., at Bridgeport	16	10
Sept. 21, Live Oak vs. Cricket, at Binghamton	16	13
July 5, Live Oak vs. St. Lawrence, at Watert'n.	17	1
April 17, Live Oak vs. Beacon, at Lynn	17	4
June 16, Live Oak vs. Lowell, at Lynn	17	5
Sept. 9, Live Oak vs. Star, at Fulton, N. Y.	17	11
Sept. 10, Live Oak vs. Watson, at Weedsport	19	2
Sept. 22, Live Oak vs. Cricket, at Binghamton	24	4
Sept. 6, Live Oak vs. Johnstown, at Johnstown	24	7
July 24, Live Oak vs. Resolute, at Lynn	25	4
Sept. 20, Live Oak vs. Corning, at Corning	25	5
Sept. 23, Live Oak vs. Excelsior, at Little Falls	29	8
April 25, Live Oak vs. Warren, at Lynn	41	3

DEFEATS.

Oct. 18, Lowell vs. Live Oak, at Lowell	1	0
Aug. 24, T. B. F. U. S. vs. Live Oak, at Lynn	2	0
July 22, Lowell vs. Live Oak, at Lowell	3	1
June 12, Lowell vs. Live Oak, at Lynn	3	2
Aug. 21, Grafton vs. Live Oak, at Lynn	4	2
July 26, Grafton vs. Live Oak, at Lynn	5	2
July 21, Chicago vs. Live Oak, at Lynn	6	1
July 28, Boston vs. Live Oak, at Lynn	6	2
Aug. 14, Lowell vs. Live Oak, at Lynn	7	4
Sept. 3, Resolute vs. Live Oak, at Portland	7	6
Oct. 21, Taunton vs. Live Oak, at Taunton	8	6
June 24, Atlantic vs. Live Oak, at Lynn	9	7
May 6, Boston vs. Live Oak, at Lynn	10	2
July 23, St. Louis vs. Live Oak, at Lynn	10	5
July 29, Grafton vs. Live Oak, at Milford	11	5
Oct. 12, Boston vs. Live Oak, at Lynn	14	12
Oct. 26, Lowell vs. Live Oak, at Lowell	17	5
Aug. 28, Grafton vs. Live Oak, at Worcester	19	6

Games played, 73: won, 55; lost, 18. Runs made by Live Oak, 692; opponents, 388.

LOUISVILLE-EAGLE CLUB OF LOUISVILLE, KY.

In introducing the record of this strong Southern club, the scorer, F. H. Johnson, says: "At the beginning of the season the club opened play with a strictly amateur nine in every respect, but owing to the rivalry existing between them and the Olympics, it was decided to engage a catcher. The Olympics then strengthened their nine with paid players, and, in order to stand first in the State, the Eagles did the same, in consequence of which action not one of the Eagle nine played in all of the forty-two games of the season. Of the players, I can most cheerfully say there was not a club in the country, professional or amateur, that played with more earnest efforts to win every game. All of the nine have been re-engaged with the exception of Barnie. For 1876 the Eagles will have the strongest amateur nine in the country, and hope to give every professional club that may come here a hard fight."

VICTORIES.

Oct. 20, Louisville-Eagle vs. Picked Nine, at Louisville	16 to	0
Aug. 16, Louisville-Eagle vs. Capital, at Frankfort	3	1
Aug. 21, Louisville-Eagle vs. Clipper, of N. Albany	20	1
Sept. 10, Louisville-Eagle vs. Olympic	11	1
Aug. 7, Louisville-Eagle vs. Louisville	12	2
Aug. 20, Louisville-Eagle vs. Capital	6	2
Sept. 2, Louisville-Eagle vs. Louisville	13	2
Oct. 8, Louisville-Eagle vs. Olympic	4	3
Oct. 23, Louisville-Eagle vs. Lexington	11	3
Aug. 4, Louisville-Eagle vs. Louisville	4	3
June 24, Louisville-Eagle vs. Eagle Jr.	7	4
May 8, Louisville-Eagle vs. Eagle Jr.	11	4
Sept. 6, Louisville-Eagle vs. Louisville	10	4
July 3, Louisville-Eagle vs. Blue Stock'gs of Cumminsville	16	5
Oct. 2, Louisville-Eagle vs. Olympic	8	5
Aug. 25, Louisville-Eagle vs. Ludlow of Ludlow	8	6
Sept. 8, Louisville-Eagle vs. Blue Stockings	7	6
Oct. 15, Louisville-Eagle vs. Olympic	13	7
Oct. 12, Louisville-Eagle vs. Olympic	9	7
May 15, Louisville-Eagle vs. Ludlow	11	8
May 18, Louisville-Eagle vs. Louisville Jr.	13	8
May 8, Louisville-Eagle vs. Western (prof.), of Keokuk	8	3
Sept. 11, Louisville-Eagle vs. Red Stockings (prof.) of St. Louis	7	4

DEFEATS.

Aug. 28, Louisville-Eagle vs. Star of Covington	0	10
Aug. 26, Louisville-Eagle vs. Cincinnati	1	7
July 13, Louisville-Eagle vs. Olympic	2	4
Aug. 24, Louisville-Eagle vs. Star	3	4
Aug. 27, Louisville-Eagle vs. Ludlow	3	12
June 4, Louisville-Eagle vs. Star	4	6
Aug. 11, Louisville-Eagle vs. Cincinnati	4	8
Aug. 17, Louisville Eagle vs. Lexington	10	18

PROFESSIONALS.

Aug. 14, Louisville-Eagle vs. Chicago	0	9
July 8, Louisville-Eagle vs. Red Sox	0	5
July 24, Louisville-Eagle vs. Red Sox	1	10
Aug. 18, Louisville-Eagle vs. Boston	1	17
July 9, Louisville-Eagle vs. Red Sox	2	7
June 21, Louisville-Eagle vs. Mutual	2	11
Sept. 12, Louisville-Eagle vs. St. Louis	3	11
June 23, Louisville-Eagle vs. Mutual	4	10
June 25, Louisville-Eagle vs. Washington	4	18
June 12, Louisville-Eagle vs. Philadelphia	5	13
Sept. 4, Louisville-Eagle vs. Hartford	10	15
Totals	287	284

AVERAGES.

	Games.	T. B.	Runs.	1st B. H.	P. O.	Assisted	Av. 1st B. H.	Av. P. O. Game.	Av. Assisted
Ellick, 3d b.	10	45	13	15	25	6	.333	2.50	.60
Clinton, p.	23	93	20	30	19	45	.322	.32	1.95
Barnie, c.	11	46	9	14	63	11	.304	5.72	1.00
A. McDonald, r. f.	23	93	16	27	22	3	.290	.95	.00
Dailey, s. s.	26	113	20	27	37	61	.239	1.42	2.23
Houston, l. f.	31	134	24	32	28	16	.238	.90	.05
Roche, c. and r. f.	37	162	32	37	65	29	.228	1.76	.80
Metcalfe, c. f. and s. s.	33	139	22	31	91	29	.223	2.76	.88
Bunce, 2d b.	27	113	18	25	72	60	.221	2.70	2.22
K. McDonald, p. and f.	31	120	18	23	34	59	.191	1.09	1.90
Muir, 1st b.	32	139	24	23	348	5	.165	10.87	.00

MUTUAL OF MIDDLEPORT, O.

VICTORIES.

June 6, Mutual vs. White Stockings, at Middleport	13 to	8
June 12, Mutual vs. White Stockings, at Middleport	20	3
June 15, Mutual vs. White Stockings, at Middleport	13	8
June 19, Mutual vs. Amateur, at Middleport	21	12
June 21, Mutual vs. Amateur, at Middleport	20	11
July 1, Mutual vs. Sylvan, at Middleport	26	6
July 3, Mutual vs. Americus, at Middleport	10	6
July 5, Mutual vs. Americus, at Middleport	10	9
July 24, Mutual vs. Eckford, at Middleport	13	9
July 26, Mutual vs. Eckford, at Middleport	10	9
July 31, Mutual vs. Hickory, at Middleport	8	4
Aug. 2, Mutual vs. Hickory, at Middleport	15	3
Aug. 14, Mutual vs. Chesapeake, at Middleport	25	0
Aug. 21, Mutual vs. Amateur, at Middleport	8	2
Aug. 23, Mutual vs. Amateur, at Middleport	10	0
Sept. 18, Mutual vs. Logan, at Middleport	48	6
Sept. 20, Mutual vs. Logan, at Logan, O	23	7
Sept. 21, Mutual vs. Leather St'king, at Lanc't'r, O	4	1
Sept. 22, Mutual vs. Buckeye, at Columbus	9	3
Sept. 23, Mutual vs. Delaware, at Delaware	25	14
Sept. 27, Mutual vs. Downer, at Pittsburg	22	2
Sept. 30, Mutual vs. Downer, at Pittsburg	8	2
Oct. 4, Mutual vs. Amateur, at Cincinnati	13	6
Oct. 8, Mutual vs. Hooder, at Middleport	16	11

DRAWN GAME.

Sept. 25, Xantha vs. Mutual, at Pittsburg	7	7

DEFEATS.

July 13, Mutual vs. Milford, at Middleport	1	8
Aug. 16, Mutual vs. Neshannock, at Middleport	10	13
Aug. 17, Mutual vs. Neshannock, at Middleport	6	11
Aug. 28, Mutual vs. Milford, at Middleport (11 inn.)	8	9
Aug. 30, Mutual vs. Milford, at Middleport	3	10
Sept. 4, Mutual vs. Star, at Middleport	6	16
Sept. 6, Mutual vs. Star, at Middleport	9	21
Sept. 24, Mutual vs. Standard, at Wheeling	13	20
Sept. 28, Mutual vs. Xantha, at Pittsburg	4	8
Oct. 2, Mutual vs. Star, at Covington	26	1

NATIONAL OF ROME, N. Y.

National vs. Lone Star of Holland Patent	12 to	2
National vs. Pastime of Rome	34	24
National vs. Pastime of Rome	31	14
National vs. Pastime of Camden	22	14
National vs. Star of Redfield	16	6
National vs. Pastime of Camden	23	12
National vs. Mechanic of Clark's Mills	23	20
National vs. Ku Klux of Oneida	19	17
National vs. Shamrock of Rome (forfeit)	9	0

DEFEATS.

Lone Star of Trenton vs. National	21	14

CHAS. S. WITHEROW of the National B. B. Club, Washington, D. C., desires to know the address of Martin Bryan of the Kingston B. B. Club of Ontario, Canada, who is requested to address him at 1,151 Eighth street, N. W., as above.

THE GAME OF CHESS.

To Correspondents.

HERR H. MEYER.—For all and sundry, the varied contents of your long and interesting letter, accept our hearty thanks; and Phania joins us. Look at the names of the artists we have invited to our councils, and receive assurance that our tourney is and will ever be in the hands of the right class of men only.

WM. HARRIS, Wollaston.—Your kind letter is a great pleasure and a welcome assistance.

R. L. C. WHITE.—After full consideration, prolonged by a desire to serve you, we have felt compelled to decline the proffered position.

FRANK CROMWELL, Brooklyn.—Problem 988 right; but in the Enigma (correctly given) you are widely astray. Black's Kt 2d P takes your mating pieces.

COL. A. Z. HUGGINS.—The suggestion that we are to possess so desirable a work, and in such shape, whets our chess appetite to its keenest edge. By all means send the problems, as suggested.

GEO. E. CARPENTER.—Your prompt acceptance is highly gratifying, and your clear and valued opinions are filed for future reference.

S. S. NICHOLS.—Thanks for encouraging predictions *in re* our tourneys. Enigma 988 right, and the Problem would have been if you had kept on. Black 1..Kt × Kt does not defeat the mate.

W. H. SAYEN.—Your valued communication is highly prized; the news and explanations are most welcome, and will be availed of to the full at the proper time.

J. G. BELDEN.—Accept our thanks for your liberality in repeating our Tourney Prospectus.

J. A. DOUGLASS.—You will be gratified to learn that the *Westminster Papers* has given your end-game; also, that Herr Zukertort has examined it and pronounces for a win, and only by your method.

WESTMINSTER PAPERS.—We thank you very cordially for numerous prized liberalities to us ward.

Chess Items.

DOMESTIC.—There is strong probability of a "Western Chess Congress" during the coming Winter......The time of entering *The Lebanon Herald's* 2-move Problem Tourney has been extended to May 1, '76. Competitions are literally pouring in......Mr. L. Steffens has commenced chess in *The Comanche Chief*, on the very borders of civilization. We hope he won't treat his readers to any Texan chess played in Leipzig......Theo. M. Brown has played a series of games with Max Judd. At last accounts they stood even........The same irrepressible T. M. B. is reported to be engaged in a match with Jas. Mason for $200......The Brooklyn C. C. is organizing its annual tourney, and the powerful Philadelphia C. C. is about to open the great carnival of the season in that line........We are a little nebulous as to what Boston and Hartford mean to do.......*Vox Populi* Lowell, very kindly notices our prize offers........The International Corres. Tourney, U. S. 2d class vs. Canada, appears to be an assured success—thanks to Mr. Hotchkin's persevering energy........Bro. Babson has fulfilled in an able and interesting manner that cardinal duty of a chess editor, giving a careful and apparently complete *resume* of the history of his local club.

FOREIGN.—The West-End C. C., London, is a pronounced success......With no end of clubs and cafes, the four great London chess centres, for the present season, are the St. Georges', Divan, City of London and West-End......Mr. Potter and Herr Zukertort are engaged to a match, five games to win, for a stake of £40.... *La Stratégie's* Prob. Tour. has closed with 29 competitors. ......A chess club, under promising auspices, has been organized in the city of Mexico......The Melbourne Challenge Cup has now, by the inalienable right of repeated gallant conquests, become the personal property of Mr. Goldsmith......A handicap tourney in the Edinburgh C. C. has terminated in favor of Mr. C. Meikle, who also holds the club-medal since Dr. Frazer's illness......The West of Scotland Challenge Cup has again reverted to Mr. Hunter's possession by the close score of Spens, 3; Hunter, 4. ......Wormald's "Chess Opening" is severely criticized by Herr Steinitz, and Mr. Bird's "Masterpieces" do not escape animadversion.

Enigma No. 991.

From the Lebannon (Tenn.) Herald.

BY "A GEORGIA GIRL."

White to play and give mate in three moves.

Problem No. 991.

BY D. T. BROCK.

BLACK.

WHITE.

White to play and give mate in two moves.

Game No. 991.

Our September *Schachzeitung* was greatly behindtime, but when it did come made ample amends. Its most brilliant item was the following American game, taken from *The Milwaukee Hausfreund*, played by correspondence between Herren H. Siefert and P. Toepfer.

KIESERITZKY GAMBIT.

White, Siefert.	Black, Toepfer.	White, Siefert.	Black, Toepfert.
1..P to K 4	P to K 4	13..Q B × P	P to K Kt 6
2..P-K B 4	K P × P	14..Q B-R 6 +	K-Kt sq
3..K Kt-B 3	P-K Kt 4	15..K R × P (d)	Q-K R 7+
4..P-K R 4	P-K Kt 5	16..K-his B sq	Q-K R 8 +
5..K Kt-K 5	K Kt-B 3	17..K-his 2	Q × Q + (e)
6..K B-B 4	P-Q 4	18..Q R × Q	K × K R
7..K P × P	K B-Q 3	19..R-K B sq +	K-his Kt 3
8..P-Q 4	K Kt-R 4	20..Q B-B 8 (f)	Q B-Kt 5 +
9..Q Kt-B 3 (a)	Q-K 2 (b)	21..K-his 3	Q Kt-Q 2 (g)
10..K B-Kt 5+	K-B sq (c)	22..K B-Q 3 +	K-Kt 4 (h)
11..Castles	K B × Kt	23..Q Kt-K 4 +	K-B 5, and
12..Q 1st P × B	Q × R P		White mates in 4 moves.

(a) This is said to be Mr. Morphy's move.

(b) Given by Joenish, but Castles is better.

(c) White's 10 is correct, and adopted by Herr Steinitz: but this is an unusual reply—P to Q B 3, or K to Q sq are the customary replies.

(d) This sacrifice appears to be quite correct.

(e) If 17. Q × Kt P +, K to his 3 *best* would follow, and White mates in a few moves.

(f) Best. His 19th move is much stronger than P to K 6 +; but Black's 20 is feeble. He should have stopped B at K B 4.

(g) To what purpose? Again B to B 4 was the proper move. He might then anticipate the following continuation:

22..K B to K 8+	K to Kt 4	26..K to his B 4	Q Kt to Q 2
23..Q B-K 7 +	K-his R 3	27..P-K 6	Q R-K sq
24..K R × K B	K × K B	28..Q R-B 7, etc., with a draw in prospect.	
25..Q R × B +	K-Kt 3		

(h) And even again his best move was B to B 4, though this resource would no longer avail to save him, e. g.:

22..	Q B to B 4	26..B × R P dis+	K to his sq
23..K B × B +	K-his B 2	27..K B-Kt 6 +	K-Q sq
24..K B × Kt dis+	K-Kt 3	28..B × K Kt	K R × B
25..K B-his 5 +	K-his B 2	29..Q B-Kt 7, and wins.	

CHEQUERS.

To Correspondents.

EUGENE LOUGHLIN.—Your last was received.

D. A. BUTLER.—Request will receive consideration. Thanks for the end-game.

G. W. DEARBORN.—Your analysis of Game No. 33 shall be examined. Thanks for games between Mr. Barker and yourself. The others will be most welcome.

H. H.—Any piece being touched with the intention of moving it must be played, and if any perceivable portion of the piece overlaps the angle of the square it must be moved in *that* direction. See Anderson's Standard Laws, No. 12.

SOLUTIONS received from D. A. B., T. M. S., R. Hoffman, M. L. Smith, Dr. Angier, A. Russell.

JOHN DENNEY.—Your latest favor is at hand. Will examine the game referred to.

C. NENGSTLER.—Not lost. Your positions (as well as those of all our correspondents) are carefully preserved. It is our intention to give sound positions each week, in the form of enigmas, to "clear off the large stock on hand."

THE "PANICAL CHAP."—This correspondent asks: "Is *blowing* fair or unfair in chequers?"......If the question refers to removing a man or king for omitting to jump, it *is* fair. If, however, *boasting* is referred to, that is a matter of taste.

LUTHER BRADLEY.—They are to be had in THE CLIPPER only.

E. V. SHIPLEY.—Your variations of Game 34 are plausible, and shall receive attention at a future time. We regret your failures to obtain the works. Address Ed. James, and the books will probably soon reach you.

JOHN O'NEILL.—By referring to the diagram in THE CLIPPER you will find that the Black men are placed upon the upper side of the board. 1. Begin at the square next to the right of the *upper left-hand corner*, calling this No. 1. 2. Proceed towards the right, on the upper line of squares, numbering the ones upon which the men stand. This will make the upper right-hand square No. 4. 3. Begin back, as in reading, calling the extreme left-hand square in the next lower line No. 5. 4. Proceed in like manner until arriving at the last numbered square, which will be No. 32.

ED. GEORGE, Chicago.—Sound. Accept our best wishes for the success and progress of your club. The "latch string" of this department "hangs out." Come again.

W. C. SMITH.—Your solutions of both position and enigma are strictly correct.

A. RUSSELL.—Good enough.

WILL C. WILTON.—Thanks for position. On file for examination.

Game No. 36.—Vol. 23.

Being the thirty-fourth game in the match between W. R. Barker and R. D. Yates, for $100 and the championship of America. Forwarded by Mr. W. R. Barker.

"LAIRD AND LADY."

Black. Mr. Yates.	White. Mr. Barker.	Black. Mr. Yates.	White. Mr. Barker.
1..11 to 15	23 to 19	13.. 6 to 10	24 to 19
2.. 8 11	22 17	14.. 7 11	22 18
3.. 9 13	17 14	15.. 2 6	29 25
4..10 17	21 14	16.. 6 9	25 22
5..15 18(a)	24 20 (b)	17.. 9 14	18 9
6.. 6 10	27 24 (c)	18.. 5 14	32 28
7..10 17	26 22	19..11 15	20 16
8..17 26	31 8	20..15 24	28 19
9.. 4 11	19 16(d)	21..11 15	19 10
10..12 19	24 8	22..12 19	10 7
11.. 3 12	25 22	23..19 23, Drawn.	
12.. 1 6 (e)	28 24		

NOTES BY ED.

(a) Up to this point both players follow Anderson's model, or "trunk." (b) 26-23 and 19-15 are both given as good for a draw-game; 24-20 is given at a later stage for a draw. (c) The student will please observe this "waiting move." (d) Mr. Barker already perceives the probable draw, and plays to hasten that result. (e) Mr. Yates plays like "clock-work," merely waiting for the draw, which, "barring accident," is manifest.

Solution of Position No. 35.—Vol. 23.

BY E. M. NUSBAUM.

Black.	White.	Black.	White.
1..21 to 25	30 to 21	4..14 to 17	21 to 14
2..24 27	31 24	5..18 27, Black wins.	
3.. 6 9	13 6		

Solution of Enigma No. 35.—Vol. 23.

BY T. J. B.

Black.	White.	Black.	White.
1..13 to 17	22 to 13	4.. 8 to 11	16 to 14
2.. 4 8	29 22	5.. 1 28, Black wins.	
3.. 6 1	13 6		

Enigma No. 36.—Vol. 23.

BY C. F. BARKER.

End-game between Messrs. C. F. and J. Barker. Black men on 3, 7 and 19. Black King on 28. White men on 16, 20 and 31. White King on 2. Black (C. F. Barker) to move and win. Pretty and practical.

Position No. 36.—Vol. 23.

BY C. C. HERR.

END-GAME.

BLACK.—(Amateur.)

WHITE.—(Mr. Herr.)

White to move and win.

STANTON WINS ANOTHER LONG-DISTANCE BICYCLE RACE.

The sensation occasioned by the feat of riding on horseback from Vienna, Austria, to Paris, France, a distance of 650 miles, induced David Stanton, the champion long-distance bicyclist, to issue a challenge in which he offered to make a match to ride the same distance on a velocipede in seven days. The challenge was accepted, and on Tuesday, Oct. 26, he commenced the task at the Lillie Bridge Grounds, London, Eng., at 6.20 A. M.; and, with an occasional stoppage of a few minutes for refreshment, ploughed away steadily all day till exactly 5 in the afternoon, at which time he had covered 100 miles and 1,200yds. He started on Wednesday morning at 7.15, and ran till 8.22, when he breakfasted, resuming his journey at 9.29, but paused again at the expiration of 53min. for a period of 41min.; he was again on the road at 12.30, and kept steadily at it for 3h. and 3min., when he had an interregnum of 28min., and finished at 5.10, the distance run on the second day being 94 miles 1,128yds. On Thursday Stanton ran exactly the same distance as on Tuesday, starting at 7.03 in the morning, and resting from 8.28 till 9.29; he then ran to 10.58, and had a rest of 13min., when he rode till 12.37, resumed his task at 2.03, and completed 100 miles 1,200 yards at five minutes past 6. Next day he ran 90 miles and 1,080 yards, starting at 7.15 A. M., and stopping at 8.23, from 9.31 he went on to 10.52; from 11.08 to 12.25; from 1.56 to 3.21, and resuming at 3.42, finished at 5.13, having accomplished 386 miles 1,088 yards. On Saturday morning he was on the track at three minutes past 7, in chilly weather, and rode to 8.30, by which time 20 miles had been added to his score. Mounted again at 9.33, and rode to 10.57 for a brief space, and resumed till 12.22, by which time 55 miles were achieved. Dinner occupied till 2.09, when he ran on for an hour and 16m., when 17 minutes were allowed for refreshment, and by 4.51 he finished with 90 miles 1,080 yards additional to his credit—or a total of 477 miles 408 yards. To complete his task in seven consecutive days, it was necessary for him to run on Sunday, but admission by payment was of course prohibited. As the morning was merely fresh, instead of the biting northeasterly winds, it was a good thing for the rider, whose powerful frame showed the wear and tear of such protracted exertion. He came out at 7 o'clock, and began at 12 minutes past, making his stoppage for breakfast at 17 minutes past eight. This occupied an hour and 10 minutes, when he ran on till 10.43, at which time he had completed somewhat more than 33 miles; and, starting once more at 11.10, rode till 12 21, when he had made a total of 50 miles 600 yards. At 2.11 he was again on his way, and was in the saddle for 66 minutes, when he had a pause of 19 minutes, and finished at 5 P. M., his total for the day being 85 miles 1,080 yards. He was greatly distressed at the conclusion of the day, and considerable doubts were entertained as to whether he would be able to continue his task on the following day, when he had 87 miles 332 yards to ride to complete the distance. Monday, happily for Stanton, was as fine a morning as could be desired, the atmosphere being temperate, with a very light breeze. His ankle was very painful, and, with a view of relieving it somewhat, D. Broad, who was his adviser throughout, sent him the reverse way to that he had been running previously. The start was made at three minutes to 7, and, on pulling up at 8.17, he had run 17 miles 204 yards; at 9.27 he started afresh in his old direction, and with one interval of 20 minutes rode away to 12.25, having done 52 miles 624 yards; but it was evident that he was in distress, and only his gameness kept him up. Dinner, however, recruited his strength, and he mounted again at eight minutes past 2, and rode to 3.21, when he made a pause for refreshments of 19 minutes, being loudly cheered when, at 3.40, he ascended his machine for the last time, and, receiving hearty greetings each time he passed the stand, he concluded his task at 4:47¼, completing the 87 miles 332 yards required, leaving him 1 hour 12¾ minutes to spare. He ran another lap and 50 yards before he got off the bicycle, and seemed better than might have been imagined. Stanton rode a machine with a 58-inch wheel, built by J. Keen. He was not much affected in weight by his journey, losing but seven or eight pounds. Referees, W. H. Smith and G. W. Atkinson. Total time in saddle, 47h. 10.

THE HARVARD FRESHMEN and Adams Academy elevens engaged in a football match at Quincy, Mass., Nov. 24. After playing an hour and a half, during which the only touch-down was secured by the Academy team, the game was called on account of darkness.

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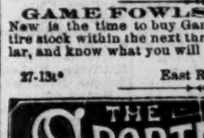

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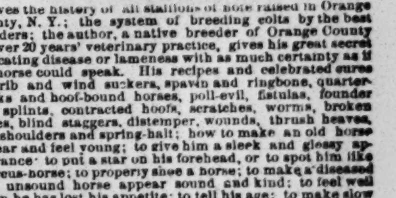

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Letters received for week ending 5 P. M., MONDAY, Nov. 29.

LADIES' LIST.

Abbott, Nellie (of "Black Crook" Co)
Archer, Fannie
Antonio, Madame Therese
Adams, Lucille M.
Antonino, Teresa
Allerup, Mrs. Ole
Arnott, Louise
Breyer, Mary (2)
Bowers, Mrs. D. P.
Barrett, Mrs. Julia
Burdean, Mrs. June
Bush, Dora
Barry, Virginia E. 5c.
Blanchard, Nellie
Barbour, Carrie
Curtis, Irene
Clifford, Ada (danseuse)
Clair, Annie (jig-dancer)
Carroll, Sarah E.
Coleman, Mrs. Edward
Cawthorne, Mrs.
Cammara, Marie H. 10c.
Clifton, Minnie (of Ida Cerito Co.)
Donaldson, Lottie
Darling, Bessie
Dalton, Catherine
Dearden, Fannie 6c.
De Forest, Zoe
De Lorne, Annie
Ellis, Hattie
Ellsworth, Mrs. C. A.
Ellis, Florence ("Sappho")
Ellis, Lilie
Forest, Kate (not Katie Forrest)
French, Alice J.
Freeth, Mina
Frazer, Kate
Friedenburgh, Ida (2)
Forrester, Jessie (song-and dance)
Foster, Emma
Freeman, Susie & Lizzie
Granville, Gertie
Gratten, Miss E.
Grossie, Pauline
Houghton, Helen
Herrmann, Mrs. A. (2)
Heziep, Grace
Harvey, Kate (2)
Howard, Mrs. G. C.
Hodges, Mrs. J. A.
Harvey, Kate
Hastings, Lizzie (of Hastings Sist.)(2)
Hubsch, Mrs. Johanna
Hurbert, Ada
Hussey, Mrs. Frank
Hussey, Mrs. J.
Herbert, Carrie
Iferd, Belle
Johnson, Mrs. Fannie
Johnson, Lizzie (song and-dance)
Johanoff, Mrs. Jettchen
Kellogg, Allie
Kiralfy, Emma
Kunkel, Mrs. Addie
Lehman, Miss A.
Loder, Minnie
Lillian, Grace
Leslie, Nellie 6c.
Madison, May
Morgan, Etta (2)
Montrose, Belle
Marky, Lizzie
Matthews, Julia
Madison, Mary
McKean, Gabriella (2)
Martin, Alice 24c.
Markham, Pauline
Morton, Jennie
Newton, Ada
O'Neil, Agnes
Putnam, Katie (2)
Prior, Emily (2)
Placide, Alice
Pike, Dollie
Rice, Mary (comedienne)
Raymond, Alice
Revere, Kittie
Stanley, Charlotte M.
Scott, La Mira
St. Felix, Mme.
St. Leon, Maude
Stevenson, Mrs. Laura H.
Sutherland, Agnes
Sanford, Nellie
Stuart, Adelaide (2)
Squires, Mme. (bearded-lady)
Salsbury, Viola
Schott, Angelique
Tourinaire, Mrs. Louise
Ulm Sisters
Victoria, Mlle. (gymnast)
Western, Lucille (2)
Willard, Alice
Wells, Mollie
Whitland, Kittie
Watson, Rose (of Sherry's Co.) (2)
Wade, Jennie
Webster, Florence
Zoerner, Anna (2)

GENTLEMEN'S LIST.

Ashton, Saml. G.
Archer, Geo.
Adams, Grimaldi
Allerup, P. S.
Almonte, Geo.
Austin, Chas. and Carrie
Arnold, Mr. (musician)
Austin, Chas. (of Martinetti Co.)
Austin, Charles (agent)
Archer, Charles (pianist)
Archer, G. A. (of Plunkett's Co.)
Barry, Jno. (equestrian)
Barnes, Lucien
Byrne, Gerald
Bell, Frank
Bray, Wm. (2)
Burke, Maj.
Blanchett, C. E.
Breyer, W. V.
Burke, J. M.
Birdne, R. (of Cotton & Reed's Minst.)
Bennett & Mason
Bowles, Frank
Basye, E. E. (2)
Blitz, Francois R.
Baker & Farron
Boles, Thos. J.
Berry, Jno. (of Goldie & Barry)
Benedict, Lew
Bush, I. T.
Bartlett, Jas. J.
Butler, Prof. A.
Bemon, Jas.
Brimmer, Lew
Braham, Harry (comed.) (2)
Blanchard, Harry
Barlow, Milt. G.
Blodgett, Harvey
Blodgett, Wash
Banker, Edwin
Brown, Wm. R.
Bernabo, Adolpho
Bent, Wm. Horace 5c.
Blind Tom's Agent 5c.
Berger, Fred. G.
Coleman, D. M.
Clifton, Frank (of Queen's Cir.)
Connor, T. L.
Connors & Coleman
Callender, Chas.
Collins, Charles ("Color Guard")
Cavanagh, W. B.
Cooper, Harry (of Barnum's Cir.)
Campbell, Frank G.
Colvin, E. D. (2)
Conners & Kelly
Colson, N. F.
Cattlett, Lew
Cooper, W. S. (of Brooklyn)
Cammeron, J. V.
Campbell, Chas. E.
Collins, Lew and Frank
Culbertson, Geo. H.
Clarke, "Kit"
Carter, Lewis A.
Chapman, E. (of Majilton Co.) 13c.
Callender's Georgia Minst.
Carncross & Dixie
Cole, W. W.
Culver, A. 10c.
Crawford, Jno. S.
Clarance, Mr.
Chase, Wm.
Collins, Charles (Dutch "biz")
Collins, Wm.
Clarke, Wm. H.
Clarke, H. G.
Cambridge, Arthur W.
Casselli, Master
Dunbar, H. (ventriloquist)
Duprez & Benedict's Minst.
Daily, Robt.
Dockstader, Chas. R.
Dickeson, H.
Daymond, Jos.
De Mott, Eugene J.
Dumont, Frank
De Leon, Leon
Dempster, Geo.
Dwarf, A.
Dixon, Andrew
Davis, H. L.
Donnelle, Prof. L. J.
Donaldson, Frank
Devere, Wm. (with Kittie Allyne)
Dunbar, E. C. (2)
Dixon, H. (of Kellogg Op. Co.) (2)
Ellis, Chas.
Edwards, Frank
Eunice, Wm.
Ellis, Chas. H. (with Washburn)
Emidy, Jos.
Elder, Wm. (of Crossley & Elder)
Epstein, J. (2)
Edwards, F. (Gift Show "biz") 6c.
Ellis, Chas. T.
Fish, C. W. (of Queen's Cir.)
Fish, J. S. (of Crane & Norton Co.)
Fowler, Thos. B. (2)
Florence, Chas.
Frankum, W. (of Queen's Cir.)
Fostelle, Chas. (2)
Fowler, W. W.
Frost, Hyatt
Fox, Jos. E.
Fulton, Jno.
Farrell, Tony (Irish "biz")
Freeman, J. M.
Faulk, Paul
Fernet, Didier
"F. P. X."
Fish, Chas. E.
Franklin, H. (gymnast)
Gorman, R. (of Gorman & Romer)
Garnella, Robt.
Gaylord, Low
"G. X."
Gaylor, Jos.
Gaston, Albert
Gorton, J (of N. O. Minst.)
Griffin, J. (of Cotton & Reed's Minst.)
Gerry, D. S. (2)
Gorman & Romer
Griffin, J. (of Queen's Cir.)
Gardner, W. H.
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Henderson, Jas. B.
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Herman, Prof. W. H.
Hawley, Frank
Harris, Wm. D.
Hewes, Ralph
Huston, Edward
Hudson, Geo. B.
Hooley & Clapp, M. C.
Hickey, Thos.
Harkins, W. S.
Harris, W. C. (leader)
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Jones, Arnold
Jordan, Geo. H.
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"J. S. B." (stage-carpenter)
"J. H."
Jones, T. V. (2)
Jack, Jas. M.
"J. H."
Krone, Gustave
Kimball, Fred. E.
Kain, Jos.
Kane, W. H.
Kent, Frank (prima donna)
Kennedy, H. (ventriloquist)
Kent, Fred. L.
Kembel, C.
Kohl, Edward
Knight, Fred.
Little, C.
Lawrence, Geo.
Lee, Harry (of Adams & Lee)
Lawrence, Jno.
La Verdi, George (gymnast)
La Burton, Clarence (gymnast)
Lowrie, Jas.
"Leader" (471)
Levit, Harry
Lennan, Jno.
Levanion, Geo.
Laizer, Mons.
Logrenis, Chas.
Lannier, W. M. (2)
Luby, Chas.
Leavitt, M. B.
Leach, Eugene 8c.
Le Clair, Jas. (gymnast)
Montague, Harry
McVicker & Sully
Mitchell, Harry
Murray, Dominick
Miller, Prof. Wm.
Morris & Mendell, Harry
Miles, Alf
Mack, J. H.
McCloud, R. D.
Mayers, W. H.
Masaroo, Theodore (gymnast)
Mulvaney, J. A.
Morton, Chas. (of England)
Morton, Jno. W.
Moulton, Harry
McGrath, Thos.
Muzio, Mr. (musician)
Mortimer, J. M.
Murphy, J. E. (of Murphy & Mack)
Meacham, Col. A. B.
Maddon, P.
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Mortimer, W. G. (illusionist)
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Pedanto, Sig.
Pall, Wm.
Poole, Bros.
Paterson, Wm. J.
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Rich, Harry
Randell, J. N.
Roberts, Geo. (of Wagner's Minst.)
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Roberts, N. D.
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Ryan, Saml. E. (2)
Robbins, Frank A. (2)
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Russell, Sol S.
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Sanyeah, Saml.
Sebastian, Romeo
Stevens, Chas. H.
Stow, A. B.
Smith, Dunk H.
Sawyer, Chas. N.
Sanders, Geo.
Strebigner, Fred.
Shepherd, Wilson
Smith, Norman B.
Spence, J. W.
Simmons, E.
Streland, W. T.
Swanton, F. Hutchinson
Smith, Prof. D. C. (with Peak Family)
Shaw, M. (of Oriental Cir.)
Stuart, E. (of Stutz Dram. Co.)
Smith, D. H. (with Dup. & Bened.)
Skelly, J. P.
Sully, Danl. (Irish comed.)
Stanley, Ernest
Scott and Pattie Rosa, Robt.
"T. C." (2)
Tinkham, Ed.
Tannehill, Frank A.
Thornton, Chas.
Talbott, Harry (minst. "biz") (2)
Thomas, T. F. (of Thomas & Heeney)
Thompson, Jno.
Thomas & Heeney
Taylor, E. C.
Vincent, Chas. (comed.) (2)
Van Wormer, G. H.
"Vigos" (12)
Vickery, Frank
Whittingham, Jno.
Wentworth, Harry
Wilson, G. E. (manager)
Wildman, F. J.
Washburn, E. S.
Whalley, W. H.
Welling, Wm. (of Bryant's Minst.)
Wheeler, Harry E.
White, Chas.
Wilson, Luke
Willson, Chas. (of Cole's Cir.)
Whitney, Frank (ventriloquist)
Williams, Tony (variety "biz")
Walsh, Chas. (of Howe's Cir.)
Wentworth, Walter
Wiley, L. (of Wagner's Minst.)
Wallace, Harry
Washburn, E. N.
Weeks, Harry
Williams, "Gus"
Wells, C. B.
Winnetts, The
White, Geo. W.
Wheelock, Jos.
Williams, Jesse 5c.
Young, Am. Variety Co.
Yates, Ben
Zanfretta, Alex.

THERE ARE LETTERS in the Springfield (Ill.) Post-office for—C. W. Conlock; C. H. Westfall, agent; Henry Hubert (4); Henry Hart (2); McCutcheon, agent; E. M. Rector, Niel Moore and Mr. Gales, of Hart's Colored Minstrels.

INTRODUCTORY OVERTURE.

MONDAY, Nov. 29, '75.

The week just closed was big with events. In the first place, it was Thanksgiving week, and the day set apart for general observance was all that could be desired, being bright, crisp and cheerful, and every way calculated to make a feller feel satisfied with himself and with everything else. All business except eating and drinking was suspended, and the people turned out en masse, as though foreseeing the stormy, gloomy weather which followed on Friday. On Thanksgiving, both day and evening, the theatres reaped a rich harvest, and the hearts of managers pulsated with deep emotion as the seats became filled; and a sort of wicked gratification manifested itself in their countenances as they beheld latecomers turned away, owing to the overcrowded auditoriums of their houses. We would give a detailed report of the receipts at the different theatres on Thanksgiving, but as we should have to rely upon the figures of indefatigable treasurers, who set down a good deal more than they find warrant for when settling with managers, we claim the indulgence of our readers for omitting such lightning calculations, and merely state that nearly every house was tested to its fullest capacity on the night of that day......Next in order was the reappearance of Clara Morris, which was signalized by the production of the "New Leah," in which the lady's ambition o'erleaped itself, and which proved to be a Waterloo disaster for the fair actress. In a word, her Leah was a failure, as decided as that which attended her Lady Macbeth at Booth's Theatre last Spring, when she and George Rignold murdered Shakespeare in cold blood. Disasters never come singly; so, after worrying through several performances, Clara Morris became indisposed toward the latter part of the week, and on Saturday she hauled off for repairs, "Our Boys" was substituted for one of our girls, a physician's certificate corroborated the lady's illness, and there an end. Miss Morris stands at the head of her class in the emotional or society drama; but when she attempts the heavier lines she gets beyond her depths. Let her profit by what gave her a rise; but take heed, in her desire to excel in *all* things, lest she fall...... And then came "Rose Michel," presented at the Union-square Theatre, and in which our mechanics play such prominent parts. The carpenter, the painter, and the upholsterer are beginning to take the places of our playwrights, for without their assistance the successes of the day would be as a barren fig tree, encumbrances of the ground. In "Rose Michel" the carpenter has "builded better than he knew," and the painter has covered himself with glory and all the colors of the rainbow. As an acting play it is inferior to "The Two Orphans," "The Geneva Cross," "Led Astray," and other productions at this house; but, as a mechanical effort, it is a grand success. Hereafter let this theatre be called the "trades'-Union."........The fourth event in this eventful week was the involuntary abdication of G. L. Fox, in whose madness there is no method. George took his leave of us on Saturday evening, at Booth's Theatre. Our sympathies go with him in his retirement, and we shall be glad, indeed, to welcome his return, should the medical treatment he is about to submit to prove to be successful. We cannot take leave of this subject without referring to the beautiful lines of the veteran poet wherein he gives utterance to this tender sentiment:

> "Humpty's" no more on the wall,
> For "Humpty Dumpty's" had a fall;
> And all the doctors in this land
> Couldn't make George L. "Humpty" stand.

......"Our Jim" hasn't recovered from the effects of his Thanksgiving feed, and his mind is continually reverting to the many good things he enjoyed on that festive occasion. His actions are more like those of a person whose brain has suddenly undergone an eclipse than those of a man in his right mind. Jim is simply "insane" on the subject of things to eat. It was only on Friday last that an advertisement came in, wherein a manager requested performers to "send for dates." No sooner did Jim see this than he sat down and wrote to that manager, thanking him for his kind offer, and desiring him to send a specimen of his dates, and any other samples of fruit that he might have on hand. What a blessing it is that Jim's insanity is of such a harmless character. What if he should go among his fellow-citizens, slaughtering people, and crying aloud for "crimson gore!"......In the "Crucible," the papers have found a Mayor's nest; and if free advertising will make it a stable attraction, the stalls ought to be filled for a long season. Surely, those who are to be presented in this "Crucible" ought to come forth *refined* actors, if nothing more......No, James, Hooley's Brooklyn company are no longer *in* "Peril," that we are aware of. And this reminds us that Bartley Campbell will shortly meet and know his "Fate" in London......The obliging reader has already discovered that Thanksgiving had no terrors for us [Nor nuthin' else.—JIM, *sub roser*], else how could we be so gay and light with these prismatic gleams?........We are music mad since Dr. Von Bulow has prescribed for us, and we go from house to house trying our neighbors' pianos and things. The man who makes organic music in the street, for the pure love of it, confers a boon upon society which enlists our deepest gratitude. Just after the funeral procession had passed up Fifth-avenue last Saturday evening, we saw a well-dressed young man, attired in pull-back pants and sealskin hat, offer an organ man a half dollar for the privilege of grinding on the organ for the space of ten minutes. And he went before a brown stone front, in which resided "the one for whom he would willingly lay down his life;" and there, in the stillness of the night, and with the moon's pale beams ["She wasn't out Saturday night—them beams cum from a kerry scene in the fourth story frunt." "The reader wouldn't have known this if you had remained quiet, James. Let the moon's pale beams remain."] falling athwart the ambient air, he played, in a sweetly-modulated tone of instrument, that touching refrain, "Ah, Were My Love Requited." [Did yer hear about that *other* musishen who has 4 dogs which bark out two notes apeese, and sing me them simpel airs agin? Have yer?" We have heard *something* about it, James, but what connection there can be between our young man and the dog-man we cannot see. Our beautiful flights of fancy are always spoiled by some of your ridiculous notions.]......And this reminds us of the vagaries of our actor friends, and of their efforts to improve upon the immortal bard of Avon. During a recent swoop down upon the unhappy city of Pittsburg, a snapper-up of trifles conjured up this new reading of Shakespeare, as he surveyed the poor players at their labors:

POLONIUS—My Lord, the actors are come.
HAMLET—Where bide they?
POL. (*pointing from window*)—Yonder you may behold them, arranging a new route for the Summer season.
HAM. (*looking through window*)—"Then came each actor on his—" I do not see the mule! Their *Rank*, and whence come they?
POL.—He with the sunlit face comes from the Forest, some leagues from here, called in modern *parlance* (on account of its distance) "*Fur-bush*." He acts the comic—his name, Harry Hawk
HAM. (*mournfully*)—'Tis well!
POL. (*still pointing*)—The other, a most excellent actor, whether it be comedy-pastoral, pastoral-pantomime, tragedy-sentimental, smiles or tears—with or without salary—a worthy student. *His* name, James Herne.
HAM (*in great rage, and turning on Polonius*).—Thou dotard! Father of thine own child! Dost think thus to play upon me?
POL. (*trembling*).—My lord—oh! Ham——
HAM.—Thou hast transposed the Artists. The former is not the one thou sayest—nor is the latter so.
POL. (*bowing in fear*).—My Lord Ham—let your wrath cease; I speak the truth, as my name is *Polonius Shaw*.
HAM.—'Tis false! I am but mad sou by sour. When those boys are 'round, I know a "*Hawk from a Herne*"—Shaw!

......Winter is upon us! They had Winter at the Bowery last week a little in advance of the season; but Jim insists that, although you may have the beginning over there, you'll never find "Winter's Tale" at the Bowery, for Joe was always a favorite there. [Joe Winter is the name of an actor of that name, and you'll ne'er find *Winter stale*, is what the boy means, although he has an odd way of expressing himself.]......But talking about *Winter* and *slaying*, reminds us that *it's no* wonder Tony Pastor's new place on Broadway does so well, because all the performances *have "took" immense there!* [Why, it's *plain* enough, surely. *Have to commence there!* No water in our'n; make it plain, please.]......We break this to you gently, in order not to wound your feelings, nor to "bring a blush to the cheek of the most fastidious." Caution the females and children of your family that, should they, in their promenades along Broadway, encounter ferocious-looking men attired in steel armor, and leading along lions and tigers, and other dreadful beasts, they must not be frightened, nor give vent to ear-piercing shrieks nor other rude alarms, for the man and the ferocious wild animals are alike harmless. Barnum sold out his old stock last week, and the amateur purchasers may seek to create a sensation in the public streets. Haste thee to undeceive the tender and confiding ones......Now, isn't it a little singular that, on the abrupt retirement of Clara Morris, Manager Daly should announce "*Pique*" as in rehearsal? ......Talking about ferocious creatures reminds us that, while they have a *Wild* man at the Eagle Theatre, there is one *Wilder* at the Union-square...... Members of the Masonic order who visited the Theatre Comique last week declare that the new manager is a "good enough Morgan" for them, for he's a *model* manager......James admired the performance at the Brooklyn Park last week, because of the "Ice Witch" is there. He says: "Ther was so mutch to look at that it made me *eye switch* orf from wun thing to another; aul yu cud *see of ice*, tho, yer cud put in yer *ise*." He isn't insane on *all* subjects, is he?....."When Sherman marched down to the sea," he must have missed a "good fat take," as the compositors say, for we *now* read that somewhere down in Georgia there is a couple who weigh *nine hundred and ten pounds!* What a splendid sideshow for the Centennial they'll make! Gosh!.....A retrospective exchange says that "Sothern used to play under the name of Douglas Stewart." Now, just you see how cleverly we'll "get back" at this retrospective chap. If he played *under* that name, he has *got above it now!* And yet, in London, children even cry for *Punch*, which shows a very intemperate condition of society......Guess George Knight, now at Wood's Museum, has been to see a fight, for he is telling a story which he calls the "Mill by the Dam Side." This profanity by Knight is objectionable; though, being a broken German, he may be ignorant that he *is* profane. His "Mill" would go just as well were he to omit the "Dam Side." We are very particular about such matters......And talking about Knights, we have just learned that Sophie Worrell was Knighted on Saturday last, that lady and George Knight the Dutch comedian having been united in marriage on that day ....There is an evident tendency to pull down things, we are sorry to say. A short time ago it was "Pull Down the Blind;" now it is "Pull Down Your Vest!" In the former, the point is well taken, and the advice is intended for the benefit of the parties accessory to the fact. In the latter, not knowing what is meant, we make no investment!......Now here is a clever little bit: *Honey's Soap!*—To get back to New York. Of *course* it doesn't wash; but when we explain it, then all will be make as clear as starch. In "Caste," George Honey acted old Eccles in such a natural way as to make us regret his brief engagement. Well, now, its *Honey's hope* to get back!......And now the curtain descends on this brilliant scintillation.

CITY SUMMARY.

BARNUM'S AUCTION.—The sale of the show property belonging to the P. T. Barnum Universal Exposition Company was commenced in the Hippodrome Building on Friday, Nov. 26. The attendance was not large, the weather being unfavorable. Among the showmen present were W. W. Cole, J. J. Nathans, Avery Smith, George T. Bailey, Walter Waterman, Hyatt Frost, John Murray, James Melville, Ben Maginley, E. D. Colvin, Levi J. North, Egbert Howes, Henry D. Palmer of Booth's Theatre, A. A. Stewart, who represented "Old" John Robinson of Cincinnati, etc. The goods were sold by boxes, and the contents of each box were displayed upon the seats. The first ten boxes, which included many of the costumes worn in the Congress of Nations and in the scenes from Indian life, were sold to persons giving the names of Fleming, Furman and Faye. No one seemed to know them; but it was thought that all meant Forepaugh of Philadelphia. Box numbered eleven, which contained a great variety of dresses, including some of silk, velvet and satin, was purchased by Avery Smith for $155. Box twelve, also containing many costumes, was sold to J. J. Nathans for $180. He also bought box sixteen, containing 52 red band-coats, 16 white leather belts, and 41 pair of blue band-trousers, for $140. Box twenty, containing Napoleon's costume, sold for $85. Box twenty-eight, containing jeweled armor, was sold for $235. Henry D. Palmer bought a lot of wigs for $50, also a chime of bells for $325. The English banners brought $14 each, the Roman $12, Turkish $10, and an American silk flag $10. J. J. Nathans was a large purchaser. All the banners realized $657.25. A coupe was sold for $100, and "the coach of the Lord Mayor of London" for $60. The whole sale yielded less than $5,000. The silver armor and the harness were sold on Saturday. The sale of animals and horses commenced Nov. 29 at Bridgeport, Ct.

G. H. TYLER was agreeably surprised on Nov. 27, at the close of the season of "Humpty Dumpty" at Booth's Theatre, by being presented by the Orrin Brothers with a massive gold-headed cane as a token of their esteem. The inscription reads: 'G. H. Tyler with compliments of the Orrins, New York, Nov. 27, 1875."

JOHN FRANKLIN returned to this city on Nov. 23, from the Roberts' Pantomime Troupe.

THE ATTENDANCE at all of our places of public amusement was very large both afternoon and night on Thanksgiving.

TONY DENIER purchased some very valuable property in Brooklyn one day last week. He thinks of leaving Albany, and taking up his residence in the City of Churches. Tony is still suffering with his throat, which has prevented his taking a pantomime troupe on the road. He will shortly produce a pantomime in this city.

LITTLE MAC has sufficiently recovered from his late accident to get about. He is slowly regaining the use of his right arm, and expects to be able to go to work in a few weeks.

GEORGE S. KNIGHT, the well-known Dutch comedian, and Miss Sophie Worrell were united in marriage, by the Rev. Dr. Houghton, on Nov. 27, in "The Little Church Around the Corner."

AT BOOTH'S THEATRE Mrs. Emma Waller is to act during the week commencing Dec. 6.

JULIA MATHEWS is to reappear at the Eagle Theatre, Nov. 29. Matt Morgan is engaged upon the scenery of a pantomime to be produced at Christmas.

MR. AND MRS. BARNEY WILLIAMS are to commence an engagement of two weeks' duration at Booth's Theatre on Dec. 13.

MURPHY AND MACK, Harry Watson and Lizzie Shannon, and Kitty Wilson comprise the reinforcements at Tony Pastor's this week.

LANE & WEAVER, variety and dramatic agents, notify managers and artists that they are ready to attend to all business entrusted to their care, at their offices advertised in this issue.

E. W. WOOLCOTT & CO., variety, dramatic and general agents, announce in their card that managers desiring first-class talent can address them at their agency, 101 East Fourteenth street.

THEY HAVE HAD "Lemons" and "Citron" at the Germania Theatre, and now they announce "The Lizard." What's in a name?"

AT TONY PASTOR'S the newcomers last week were Harry Parker and his educated dogs, Andy Collum, Andrew Gaffney, R. M. Carroll and Sons, Gus Williams and King Sarbro. Prof. Parker's dogs performed numerous feats in a manner which indicated their possession of a high degree of instinct. They apparently understand all that he says to them, and also obey his slightest motion. Andy Collum kept the audience well amused by his songs with banjo accompaniment. Andrew Gaffney might appropriately be styled the modern Hercules, as he possesses a large, well-knit figure, which has been brought to a state of almost physical perfection by liberal practice with heavy cannon balls, which he tosses about with as much apparent ease as the ordinary juggler does his little ones of hollow brass. All of the feats given by similar performers, and many others which it would be futile to attempt to describe upon paper, were accomplished by him with astonishing grace and skill. Liberal and frequent applause attested his merits. During his performance he introduced a novel feat, as follows: Standing erect, he raised his left arm so that the extended forefinger just touched his forehead; he then caused the muscles in the upper portion of his arm to undergo a rapid series of contractions and expansions. This was repeated with the other arm, and he also caused the muscles of his thighs to perform similar movements. R. M. Carroll and his three little sons were warmly welcomed after a lengthened absence from the city, and their performances in "The McFaddens" and other acts were received with all their old-time favor. Gus Williams, who had just returned from a trip to Boston, sang the freshest of his Dutch character songs, and recited the drollest of his witticisms, until the auditorium resounded with merry laughter. He responded to numerous recalls, and was again seen in the leading character in the closing sketch of "The Dutch Cooper." King Sarbro repeated his slide for life with thrilling effect. Tony Pastor sang "Hildebrant Montrose," and numerous other popular ditties in response to encores. Barney McNulty as Mike Crogan in a sketch called "Tonsorial Difficulties" fully confirmed the good opinion we hitherto expressed of him. Mollie Wilson, Jennie Morgan and Baby Bindley continued during the week. Business fair.

MATT MORGAN signalized his assumption of the management of the Theatre Comique, on Nov. 22, by placing before the audience a series of tableaux vivants which deserve commendation. These included "The Birth of Venus," "Cleopatra Before Cæsar," "Phryne Before the Tribunal," and "The Slave Merchant." The female figures seen in these were represented by shapely-formed women clad in silk vests and tights, with a slight covering of nearly transparent white material over a portion of their loins. The figures were artistically and gracefully posed, and the light thrown upon them was well managed, save that in some instances, the feet and ankles of the figures were in a shade which somewhat disturbed the harmony of the picture. The vehicle for the introduction of these living pictures was styled "upon the house-bills as "a new farcical comedy adapted by Frank Rogers." It not only lacked point, but the dialogue was tedious and wearisome, and was rendered more so by the faulty manner in which it was interpreted by those in the cast. The audience on the first night had to endure this for nearly three-quarters of an hour ere the first picture was shown. In addition to the tableaux above named, there were seen statues of Rip Van Winkle and his dog Schneider, and the Shaughraun and Tatters. The statues were subsequently removed from their pedestals, and two members of the company, appropriately made-up, supplied their places, and live dogs were substituted for their images. The other fresh attractions included Miss Virginia Stickney, who reappeared after a short absence and sang serio-comic songs; Joseph Bell, who appeared in a nondescript specialty which failed to please, as his motive was not apparent; Gorman and Romer, who gave fair satisfaction in Dutch musical sketches; and Jolly Nash, whose laughing songs and cornet-solos aroused no little enthusiasm. Business better than for some weeks past.

MUSICAL NOTES.—The Von Bulow concerts at Chickering Hall presented the eminent pianist in a programme, at the fifth concert on Monday evening last comprising the Russian concerto by P. Tschaikowsky, a pupil of Rubenstein, Beethoven's Moonlight Sonata and a Schubert fantasie arranged for piano and orchestra by Liszt. On Wednesday evening the concert, dedicated to Anton Rubenstein, included the following works by that composer: Third concerto in G. Major; a prelude and fugue op. 53, No. 3, dedicated to Hans Von Bulow; Barcarole in A, No. 4, and "Valse Brilliante" from "Le Bal;" also Liszt's fantasie, for piano and orchestra, on themes from Beethoven's "Ruins of Athens." Friday, Raff's concerto in C Minor; Weber's Polonaise brilliante in E, arranged by Liszt; and Ricardanza, a concert study and a tarantella "Venezia e Napoli," by the same author, were given. At the Saturday matinee Tschaikowsky's concerto, Beethoven's moonlight sonata, and Liszt's "Fantasie Hongroise" constituted the bill. The present is announced as the last week of this artist.....The season of German opera at the Academy of Music presented Wachtel during the past week in "Il Trovatore" on Monday, "Magic Flute" Wednesday, and "The Huguenots" Friday. An extra performance was given on Thanksgiving night, "Der Freischutz" being the bill, and at the Saturday matinee the programme consisted of "Fidelio," Wachtel not appearing in either cast......An "Evening of English Glees," under the direction of C. S. Fischer Jr., was given at Masonic Temple Hall on Nov. 22, the following artists taking part: Misses Henrietta Beebe, soprano; Louise Finch, mezzo soprano; Anna E. Holbrook, contralto; and Messrs. J. R. Nilsen and G. G. Rockwood, tenors; W. C. Baird, baritone; G. E. Aiken, bass; with C. Florio, piano accompanyist......Jerome Hopkins gave a piano lecture concert on Monday last, at the opening of the ladies' select Orpheon classes (to meet Monday afternoons), which proved a successful and well-attended affair......At the concert tendered to Messrs. Joseph White, violinist, and Ignacio Cervantes, pianist, at Steinway Hall, on Monday evening last, besides the beneficiaries the following artists took part: A. H. Pease, pianist; Mrs. Ketchum, soprano; Mr. Fritsch, tenor; Mr. Harton, baritone; and Miss Kemlo......Mlle. Rose D'Erina appeared at Chickering Hall on Nov. 23 in "Music in Many Lands," in which she gave eleven songs and six languages, and five piano and organ selections, providing an entertainment with at least the spice of variety......S. N. Penfield, organist, and Mrs. J. M. Davidson, vocalist, executed the programme at the organ concert at the Church of the Holy Trinity on Wednesday afternoon......Mr. Bersin, tenor; Mr. Balck, 'cellist, and Mrs. Hoffman, soprano, appeared in concert at Liederkranz Hall on Thanksgiving eve. ...... M. Arbuckle, cornet-soloist; A. Sohst, baritone vocalist; and F. Francke, organist, assisted Mr. J. J. Carolan, elocutionist, in the programme presented by him at Steinway Hall on Thanksgiving night......Theodore Thomas gave his first matinee at Steinway Hall on Nov. 27. Miss Antoinette Sterling, contralto; Messrs. A. Werner, flute; A. Lockwood, harp; and the orchestra, performing the various numbers of the bill......It is announced that Theodore Thomas and P. S. Gilmore will assume the direction of musical affairs at the Centennial.

MISS CLARA MORRIS began an engagement at the Fifth-avenue Theatre on Nov. 22, acting the character of Esther in a new four-act version of Dr. Mosenthal's drama of "Deborah," entitled "The New Leah." Beyond using the original names of the characters, and the transposition of a few scenes and some of the dialogue, it differs but little from the version originally produced in this country. We do not know that we can charge Miss Morris with the selection of this character for her reappearance, but that it has been injudicious we are free to assert. She was overweighted by the role; and in several instances, notably the curse scene, she was lacking in physical power. The piece was otherwise well acted. Charles Fisher as Mizael, known as Nicholas the schoolmaster, W. Davidge as Farmer Lorenz, D. Harkins as Joseph, Frank Hardenberg as Father Hensius, John Drew as Fritz, and Mrs. Gilbert as Dame Elsie, deserving especial commendation. John Drew was quite successful in the low-comedy role of Fritz, and got a good round of applause by simply crossing the stage in an eccentric manner. The attendance has been good. Miss Morris did not perform at the matinee on Thanksgiving, 'Our Boys" being acted. She abruptly canceled her engagement after the Saturday matinee, sending to the theatre in the evening a certificate from a well-known physician stating that her health "is such as to render it absolutely impossible for her to appear on the stage again for a considerable period of time."

ALMOST AN ENTIRELY NEW COMPANY appeared at the Globe Theatre during the past week. Kate Forest sang serio-comic songs quite acceptably; Lewis and Pauline Parker gave Ethiopian songs-and-dances and musical sketches which pleased; John Pendy sang character songs, appearing with and without cork upon his face, and later acted the chief character in a sketch called "Only an Actor," being frequently applauded. Max Walhalla exhibited his equilibristic skill in poising himself upon the top of a number of chairs resting one upon another, the lower one being supported by four glass bottles. Helene Smith, attired in a rich and tightly-fitting costume of "The Black Crook" order, won several recalls in doing songs-and-dances, which were meritorious. C. L. Davis provoked considerable laughter by his Dutch character songs and droll speeches. John R. Lane performed quite deftly some feats of legerdemain, which were exposed by his colored attendant, Charley Benedict. Major Burk displayed his proficiency in musket and bayonet drill. Sheppard and Whitney gave acrobatic songs-and-dances, and Adelaide Stewart sang popular ballads commendably. The Zanfretta Troupe wound up the entertainments with the pantomime of "Nicodemus." A slight increase in the attendance was noticeable.

MISS HENRIETTA MOLLENHAUER made her debut on the English stage at the Olympic Theatre, on Nov. 22, as a vocalist. She is a skilled musician, and has a sweet voice of much power and compass; but her performances were of too elevated a character to please the class of people who habitually attend variety theatres. Alice Bateman and William Noonan were the only other fresh appearances, and they gave satisfaction in their well-known statue-clog dances. The pony circus and Lurline the Water Queen continued the chief attraction. A slight falling-off in the attendance was noticeable.

MISS SOPHIA FLORA HEILBRON, the well-known pianist, made her first appearance at the Eagle Theatre on Nov. 22. Her performances elicited liberal applause from the spectators in the parquet; but were rather apathetically received by the rest of the audience. Laura S. Webb, another first appearance, recited an original poem entitled "An Eagle Offering;" Larry Tooley, W. H. Bartholomew, Harry Kernell and Walters and Morton reappeared in their various specialties. Attendance fair.

G. L. FOX'S "HUMPTY DUMPTY" TROUPE closed their season at Booth's Theatre with the performances of Nov. 27. The attendance fell off somewhat during the week. G. L. Fox is to be taken to Boston, Mass., and placed in a private asylum, for medical attendance. The remainder of the company, with J. S. Maffitt as clown, will start on a provincial tour on Nov. 29. George Fawcett Rowe is to act this week at Booth's in "Little Em'ly."

FOR THE HOLIDAY WEEK the San Francisco Minstrels presented the same programme as during the previous week, save a single change—the ballad of "Little Daisy," sung by D. A. Wambold. The attendance was good.

THE THIRD-AVENUE THEATRE is waxing in popularity; and deservedly so, as the performers exert themselves to please, and Manager Hitchcock, who is ever on the alert for fresh attractions, takes good care that no vulgarity of act or word shall obtrude itself upon the stage. The newcomers the past week included Turner and Roche, Lillie Raymond, Conroy and Daly, Fred Warren and H. T. Mudge. This week J. W. McAndrews, Bobby and Alice Daly, the twin sisters French, and Ella Sheldon are announced.

"DON JUAN" is to be withdrawn from the stage of the Tivoli Theatre after the present week. In addition, the programme will be found to include pleasing sketches and an olio of variety specialties by popular performers.

MINNIE DOYLE has been lying quite ill at her residence in this city.

THE B. P. O. ELKS will give their annual ball in February.

"ROSE MICHEL" was produced at the Union-square Theatre on Nov. 22, and at once achieved success. It was cast as follows:

Count De Vernay	Chas. R. Thorne Jr.
Baron De Marsan	John Parselle
Baron De Bellevie	Frederick Robinson
Pierre Michel	J. H. Stoddart
Moulinet	Stuart Robson
Master Bernard	Thos. E. Morris
Andre	Eben Plympton
Officer of the Guard	W. H. Wilder
Turnkey	Lysander Thompson
Rose Michel	Miss Rose Eytinge
Countess de Vernay	Miss Fanny Morant
Louise	Miss Nina Varian
Baroness de Bellevie	Miss Augusta Raymond

The labor of adapting Ernest Blum's French drama for representation on the English stage has been performed by J. Steele MacKaye in a conscientious and creditable manner. It is in five acts, and, strictly speaking, it is a lurid melodrama. The single theme illustrated is a mother's love for her daughter. As we published the plot shortly after the first production of the drama, further reference to it need not now be made. The mounting is gorgeous, and surpasses all other attempts hitherto made in that direction at this theatre. Some of the scenes are built, and do not consist simply of painted canvas. The scene of the first act, representing the grand entrance to the De Vernay palace, with a view of the Seine and the Church of Notre Dame, is a marvel of the scenic artist's and carpenter's skill. A scene representing a kitchen in Pierre Michel's house, quite elaborately constructed, stands during the second and fourth acts. A grand saloon in the Count De Vernay's house, which is very elegant, is used during the third act, and the gallery of the prison of Little Chatelet, with a view of Paris by moonlight, stands during the fifth act. The latter scene, in its general effect, by far surpasses in beauty any other that we remember having ever gazed on. The gallery is high in air, and through three large open windows are seen the roofs of neighboring edifices, and in the distance a view of Paris, in which the River Seine, spanned by numerous bridges, and reflecting the moon's rays, may be traced for miles in its serpentine course. The opportunities for any elaborate display of histrionic ability are confined to two characters—Rose Michel and her husband, Pierre. Miss Rose Eytinge has added to her reputation as an excellent actress by a well-conceived and carefully embodied impersonation of Rose Michel. Through a deep and intense love for her only daughter, and in order that she shall not suffer from a stain upon the family name, she conceals the knowledge of a murder committed by her husband, and will not speak when her benefactor, the Count De Vernay, is unjustly accused and convicted of that crime; and only does so at the end of the drama to prevent her husband wreaking further vengeance upon the unfortunate Count. The loathing for her husband, and her love for her daughter, were admirably contrasted and skillfully portrayed. J. H. Stoddart, in the avaricious husband Pierre Michel, found a character well fitted to his peculiar abilities. His portrayal was extremely natural, and the quiet manner in which he acted enhanced its value. On more than one occasion he elicited applause by a simple movement of his facial muscles. His death-scene was highly artistic. The impersonation, as a whole, was a pronounced success. Charles R. Thorne Jr., who was attired in a very rich costume of red velvet and light blue satin, heavily embroidered with gold, was quiet, easy and graceful. He had little to do, and, save in the single scene where he is accused of the murder of the Baron De Bellevie, had small opportunity for acting. John Parselle acted the Baron De Marsan, the Prefect of the Seine, with quiet dignity. Frederick Robinson, in the little required of him as the Baron De Bellevie, was quite satisfactory. The character of Moulinet was almost entirely devoid of comic element; but Stuart Robson managed to raise an occasional laugh by a peculiar reading of some of his lines, and introducing occasionally an eccentric method of sneezing. Thomas E. Morris, Eben Plympton, W. H. Wilder, Lysander Thompson, and the Misses Augusta Raymond and Fanny Morant evinced care and attention in what little was required of them. Miss Nina Varian is to be commended for a natural and effective performance of Louise. The attendance has been very large, and the drama is probably destined to have a run. R. Marston deserves high praise for his beautiful scenery; and G. B. Winns, the master machinist, is entitled to an equal share thereof. H. Tissington is to be credited with the new music, T. W. Lanouette with the costumes, and W. Henry with the properties.

MISS KATE RAYMOND and O. B. Collins returned from England in the steamship Helvetia, which arrived in this port on Nov. 23.

JOSEPH PROCTOR, during the second week of his engagement at Wood's Museum, acted in "Rob Roy" until Thursday evening, when "O'Neil the Avenger" and "The Lion of the Forest" were produced, and ran the rest of the week. At the matinees "The Last Nail, or the Monster of Goblin's Gap," was the attraction. On Thursday a variety olio was given at eleven o'clock in the morning, and at the matinee "Tom Collins the Tramp" was performed. Attendance good. This week George S. Knight will act the leading part in a new play entitled "Karl Kline."

JOSEPH P. WINTER, for many years a favorite actor at the Bowery Theatre, returned to the scenes of his former triumphs on Nov. 22, acting Daniel Boone in a drama of that name, which continued the attraction until Friday evening. "Nan the Good-for-nothing" was acted with it until Thursday evening, when it was replaced by "Texas Jack." At the matinee on Thanksgiving "Texas Jack," "The Sheep-stealer" and "Jack Harkaway in Ireland" were performed. On Friday "The Streets of New York" and "The Three Clerks" were given, and on Saturday the first-named drama and "Texas Jack" were repeated. The attendance was encouraging. This week Miss Kate Raymond and O. B. Collins, who have recently returned from England, are to appear.

THE AVERAGE ATTENDANCE at the Park Theatre has been good. The present week will be the last save two of "The Mighty Dollar."

LEONA DARE, E. M. Hall and William Courtright are to appear at the Olympic Theatre Nov. 29. A pantomime is to be produced at Christmas, in which Tony Denier will probably be the clown. Sol Smith Russell and the Berger Family are to perform there during the present season.

AT THE PARISIAN VARIETIES the attractions for this week will include the Bird Cage ballet, classic poses by twenty young ladies, a musical refrain called "The Four Johns," a new sensation entitled "Vassar Outdone," etc.

A FIRST-CLASS dramatic company is wanted to open at the Royal Opera-house, Toronto, Canada, Dec. 13. For further particulars see Chas. A. Watkins, as per card.

"PIQUE" is the name of Augustin Daly's new play, shortly to be produced at the Fifth-avenue Theatre.

THERE ARE NO NEW PEOPLE announced at the Theatre Comique this week.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

Are respectfully requested not to extend any courtesies or information to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a LILAC COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the names of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of Sept. 1, 1875, affixed thereunto, each card running for six months. Every authorized correspondent is supplied with a card of the above description, and has no authority to use any other upon our behalf. Managers will save themselves from imposition by demanding an exhibition of said card, and refusing to accept any excuse whatever for its non-production. The card is not transferable; and, if it be presented by any person other than the one whose name it bears, managers and others will confer a favor if they will retain it and mail it to this office.

Persons applying for the position of correspondent are respectfully requested to consider SILENCE A NEGATIVE.

My Father.
IN MEMORIAM.

He's lying in his last long quiet,
  Of earth's cold, narrow bed;
Pale flowers enshrouded the aged form,
  And pillowed the silvered head.

Dark clouds were in the sky all day,
  Dark, wintry clouds of storm,
As the cortege sadly passed to lay
  In the grave my father's form.

But only the weary, pain-racked form
  We laid within the tomb;
His spirit's safe in realms of peace
  Beyond this world of gloom.

And soon he'll meet our mother dear
  Upon that shining shore:
Her angel hands have beckoned him
  For years almost a score.

And while with bleeding hearts we bow,
  And pass beneath the rod,
Our prayers and tears commingling,
  Rise to "the orphans'" God.

We shall dream with saddened longing
  As we journey here below;
Do not chide me, dearest sister,
  Rather bid my tear-drops flow.

But oh, he has not gone for aye,
  For him the victory's won;
Let us strive with contrite hearts to say:
  "*Father, thy will be done.*"

New York, Nov. 26, 1875. HATTIE ARNOLD.

JOHN T. RAYMOND has played at the Brooklyn Theatre during the past week his specialty of Col. Mulberry Sellers in "The Gilded Age." As it is the third time that he has acted the same role at this house, comment is unnecessary. The play was presented with the identical scenery used in its recent prolonged run at the Union-square Theatre, N. Y.; consequently the stage far exceeded in beauty of adornment that of its previous production here. The cast was excellent and fulfilled every requisite. Miss Maria Gordon (Mrs. John T. Raymond), owing to a severe and alarming attack of pneumonia, was incapacitated from assuming the part of Laura Hawkins, for which she had been announced. The attendance was very large during the engagement, particularly at the matinee and evening performances on Thanksgiving Day, when every inch of available standing-room was occupied, several hundred people being turned away for want of accommodation.

SAMUEL FRENCH & SON, authors' agents for the following dramas: "Nicholas Nickelby," "Dead to the World," "Tom Cobb," "Married in Haste," "Old Sailors," "Weak Women," and "Old Soldiers," request managers desiring to produce any of the above plays to apply to them, as per published card.

MISS FANNY DAVENPORT played a successful week's engagement at the Arch-street Theatre, Philadelphia, opening there on the 22d of November in her pleasing personation of Lady Teazle in "The School for Scandal." Miss Davenport appeared as Fanny Ten Eyck in "Divorce," Gilberte in "Frou-Frou," and Nancy Sykes in "Oliver Twist," during the week, her acting of the last-mentioned role being marked by the possession of strong dramatic power, the rather abrupt conclusion of this version of "Oliver Twist" causing considerable dissatisfaction. Oliver Doud Byron commences the 29th of November in "Across the Continent." On the 6th of December will be produced an entirely new dramatization of Cooper's novel of "The Spy," entitled "Harvey Birch the Spy," and introducing Milnes Levick in the title-role. A spectacle founded upon the play of "Ahmed," and introducing several interesting specialties, is in preparation, and will be produced upon a scale of magnificence on the 20th of December. Since C. R. Gardiner assumed the business management of this theatre last August, it has enjoyed a career of uninterrupted success, and gives a good earnest of the energy with which he has carried out his new undertaking.

"THE SPY," with Dominick Murray and C. W. Barry, ran at the Euclid-avenue Opera-house, Cleveland, O., until Nov. 25, at the matinee, when "The Gambler's Crime" was given. The attendance was only moderate until the 25th, when the house was well filled, both afternoon and evening. "The Merchant of Venice" and "Mickey Free" are announced for 26, and to be repeated at the matinee Saturday, and "The Gambler's Crime" in the evening. Miss Rachel Macauley opens 29 for one week......Harrigan & Hart's Combination, in "The Doyle Brothers," at the Academy of Music, have been doing a good business; the attendance yesterday (Thanksgiving) was large, afternoon and evening. To see the drilling of the "Miniature 69th" is well worth the price of admission, and Harrigan and Hart's specialties make the entertainment very pleasing and attractive. They go to Pittsburg 29, for one week. Letter of Nov. 26.

THE BUSINESS done by the Baltimore, Md., theatres last week was only moderate, with the exception of Thanksgiving Day, when the places all gave matinees and had crowded houses, writes our correspondent on Nov. 28, continuing: "John E. Owens, under the management of John T. Ford, at the Academy of Music, where he opened Nov. 22, was the recipient of the largest share of attention at the hands of theatre-goers, and did a good business. On Monday and Tuesday, and at the Thanksgiving matinee, he appeared in 'Self,' Wednesday and Thursday 'The Victims' and 'Solon Shingle,' and the rest of the week in 'Dot.' Those most prominent in the support and deserving of mention are Harry Pearson, A. F. Kingsley, Harry Hotto, Minnette Thompson, Rose Osborne, G. C. Germon and Eugene Paul...... The boards of Ford's Grand Opera-house were filled during the week by John McCullough, who appeared in a round of the old standard dramas. Monday, Tuesday, Wednesday and at the Thanksgiving matinee he gave his impersonation of The Gladiator. Thursday night and Saturday matinee Jack Cade, and Friday and Saturday nights Metamora. The dramas were all splendidly mounted, with due attention to historical accuracy, and the support in the main was good, comprising Louis Aldrich, C. Herbert, M. Lanagan, J. W. Hague, J. F. Ward, J. E. Ralbert, Lillie Glover, Lizzie Waldro and Merve Charles. 'Our Boys,' with John E. Owens as Middlewick, is the attraction for the present week. John T. Raymond was originally billed for this week; but, owing to the indisposition of his wife, his engagement has been postponed for one week...... Oliver Doud Byron constituted the stellar attraction at the Holliday-street Theatre, where he opened on Nov. 22 in 'Across the Continent,' which ran until Wednesday night, and was succeeded for the rest of the week by 'Donald McKay.' Mr. Byron was well supported by the stock company. For the Thanksgiving matinee there were 3,620 tickets sold, while the capacity of the house is estimated at 1,700. Where the people were put is a wonder. Salisbury's Troubadours open Nov. 29, and S. C. France Dec. 6.......The drama of 'Poison,' with M. C. Daly in the leading role, filled the dramatic portion of the entertainment at the Front-street Theatre, and was creditably performed by the star with the assistance of the stock company. The new specialty attractions were Ala, who performed gymnastic feats, concluding with his flight from the stage; the Weston Sisters, two pretty young ladies, who sang and danced in a clever manner; Frank Cushman, who rendered in very natural style songs illustrative of the old darky, and was warmly applauded—he has greatly improved since his last appearance in this city, and is fairly on the road to success; and Rogers and Rome, who made their debut as song-and-dance artists, and evinced the usual trepidation of new beginners, despite which they did very well. The departures on Nov. 27 were Edna Markley, to the Park Theatre, Brooklyn; Rogers and Rome, the Weston Sisters, Ala and M. C. Daly. Announcements for Nov. 29: Laura Alberta, G. W. Harrison, Mr. and Mrs. G. W. Whittingham, Master Newman, the Langlois Brothers and the Associated Managers' Ballet Troupe. There has been a little difficulty between Wm. T. Riggs, the manager of this place, and Yankee Locke, who played an engagement here week before last, which I will endeavor to explain as far as my knowledge of the facts extend. Wm. T. Riggs has instituted a suit in the Court of Common Pleas against Yankee Locke on two counts, claiming $5,090 damages for each count. The first count is for breach of contract, specifying that Yankee Locke contracted for one week's engagement at the Front-street Theatre, and to play, during that engagement, the dramas 'Trumps' and '76.' 'Trumps' was performed, but '76' was not, in defiance of contract. The second count alleges that Yankee Locke used questionable language on the stage in a drama entitled 'True Love Never Runs Smooth,' greatly to the mortification of the manager. I have been unable to see Mr. Locke; but, from what I can understand from parties who ought to know, his story of the case is as follows: The contract between Mr. Riggs' agent and himself did not call for any specified plays, and the first intimation he had whatever of any disagreement was when he visited the box-office on Saturday night, after fulfilling his engagement, for the purpose of receiving his money, and was confronted by a Sheriff's officer, who handed him the writ notifying him of the suit. Mr. Locke has also brought an action against Mr. Riggs, to recover the amount of money due him for his week's engagement."

BREYER'S "ENOCH ARDEN" COMBINATION began a five nights' season in Palmyra Junction, Mo., Nov. 23. They go hence to Hannibal and Quincy, Ill., and then South for the Winter.

G. E. WILSON & CO, managers, advertise for artists for a dramatic season commencing about Dec. 23.

JESSIE HOWARD'S BOSTON COMEDY COMPANY performed in Annapolis, N. S., Nov. 22, 23, and Mark Grayson joined them there. They next appeared at Moncton, Newcastle, and Chatham, N. B.

MISS ROSE WOOD and Lewis Morrison began a week's engagement at the Academy of Music, Buffalo, N. Y., Nov. 22, opening in "The Lotus Flower." The play affords pretty fair scope for the talents of the principal actors, and drew fair houses until Wednesday, when "A Bit o' Ash" was produced, Miss Wood appearing as Margaret Compton and Mr. Morrison as Hugh Maylan. The parts were well played, and their treatment evidently pleased the audience. Thanksgiving Day "The Lotus Flower" was given at the matinee, and "A Bit o' Ash" in the evening, to better houses. Unpleasant weather, and this being the first engagement here of these artists, has made the attendance rule barely fair throughout the week, thus far. "Bit o' Ash" is announced for the rest of the week. On Nov. 29 Fanny Davenport begins an engagement; and John J. Davenport, principal support, makes his first appearance. On Monday and Tuesday "The School for Scandal" will be given, Wednesday and Thursday, "Divorce," and the remainder of the week "Madeleine Morel." Letter of Nov. 26.

LAWRENCE BARRETT failed to reach the St. Charles Theatre, New Orleans, La., in time to play Nov. 22, owing to an accident which delayed the train in which he was. His engagement will open 23 with "Richelieu." Ben De Bar devoted the previous week to giving to small but appreciative audiences his capital personations of Falstaff, Micawber and the Mock Duke. On Nov. 22 Micawber was repeated, to fill the time caused by Mr. Barrett's detention.... At Bidwell's Academy of Music Miss Minnie Palmer is to commence an engagement Nov. 28. Letter of Nov. 23.

"THE TWO ORPHANS" was produced in La Crosse, Wis., Nov. 26, 27, and was billed for Winona 29, St. Paul, Minn., 30, Dec. 1, 2, 3, 4, Minneapolis 6, 7, 8, Stillwater 9, and Eau Claire 10, 11. The company is under the management of Frank E. Aiken, with J. H. Mack as the advance agent.

"OTHELLO" was played in the Opera-house, Auburn, N. Y., on Thanksgiving, by Wm. Albert Crane, whom the bills call "the great California tragedian," supported by a good company, and to a large audience. Although a little stagy at times, he gave a good impersonation, and was ably seconded by John Norton, whose Iago was really excellent. The Desdemona of Miss Medina and the Emilia of Miss Curtis were cleverly acted, and the troupe gave good satisfaction. The costumes were much richer and more in harmony with the characters than we generally see in a traveling company......"Chris and Lena," in which Jule Keen and Miss Sallie Adams appear, under the management of Lucien Barnes, was given at the Academy of Music 26 and 27. Letter of Nov. 27.

THE FAY TEMPLETON STAR ALLIANCE began a season of one week in Houston, Texas, Nov. 20. They are to perform again in Galveston Dec. 27 to Jan. 1, inclusive.

AT THE ACADEMY OF MUSIC, Montreal, Miss Gertrude Kellogg made her entree on Nov. 22 as leading lady in "Mary Warner." She hardly came up to expectation, after the extravagant press criticisms that appeared. The scenery and effects were excellent, and the support everything that could be desired. Attendance very good, the public showing their appreciation of a really good stock company and sterling plays. "Our Boys" will be given Nov. 29.

LITTLE ALICE PENNOYER is a clever child-actress, and promises to excel in the profession now adorned by many of her relatives. She appeared in three performances on Thanksgiving Day in Philadelphia, in the afternoon and evening at the Chestnut as Little Betsy in "Tichborne," and earlier in the evening playing the child's part in "The Stranger" at the Walnut.

THE FRANK MAYO COMBINATION played Nov. 24, 25, in Grand Rapids, Mich., to good business. They go to Detroit, thence to Toledo Dec. 6, 7.

EDWIN ADAMS, Maggie Mitchell, her husband's father, her brothers, sisters and a few near friends sat down to a Thanksgiving banquet at the Troy (N. Y.) House on Thanksgiving night.

AT FOX'S AMERICAN THEATRE, Philadelphia, the attendance was excellent during the week ending Nov. 27. J. Z. Little, Thomas and Lottie Winnett, Bob Scott and Patti Rosa, and Sharpley and Fields were the new appearances here on the 22d of November. J. Z. Little appeared to advantage as Maurice O'Kelly in his drama of "The Shaugraun of Connaught," in which Billy Carroll made a hit as the Shaugraun. The new musical sketch of "Love in Broken German" favorably introduced Thomas and Lottie Winnett, and the musical specialties of Sharpley and Fields, and the character sketches of Bob Scott and Patti Rosa, also met with favor at the hands of the audiences. J. Z. Little, Nully Pieris, the Ainsleys, Harrington and McGlone, Harry Watson and Lizzie Sherman and the Iferd Sisters closed on Nov. 27. The Freeman Sisters, Harry and Lizzie Braham, the "Big Four"—Smith, Waldron, Lester and Allen—Ione Lang, Leo Gordon and the Weston Sisters open here on Nov. 29.

MISS LILLIE ELDRIDGE announces her repertory of plays, including "Tempted," "Robin Gray's Wife," "Alma," and "Romeo and Juliet," for the coming season. She can be addressed for open dates as per card.

MINNIE PALMER can be engaged for vacant dates through J. B. McCormick, whose address and a card, in which J. B. Dickson of Indianapolis speaks highly of Miss Palmer's artistic abilities, are published in another column.

AT THE CHESTNUT, Philadelphia, the management last week varied their programme by the substitution of an emotional French drama for the society-comedies which have occupied the stage at this establishment since the present season commenced, an adaptation from the French of Chrisafulli and Barbus, and entitled "Tichborne," being produced at this theatre on the 22d of November for the first time in America. We have previously given the plot of this play, which, as its name indicates, is founded upon events of the recent Tichborne trial. The cast was as follows: Sir Roger Tichborne (Arthur Orton), Mr. J. W. Norris; Sir Henry Tichborne, George Holland, Sidney Tichborne, L. F. Barrett; Ned Orton, A. H. Stuart; Baron Von Slips, Charles Stanley; Pompey Bonage, Charles Bradshaw; Smithson, E. Bartram; Captain Gruff, H. Lewis; Tim Topman, H. Bave; Ballaret Bill, T. F. Brennan; Jack Dingo, C. Gregory; Lady Tichborne, Mrs. Anne Yeamans; Emily Tichborne, Miss Emma Markley; Widow Orton, Mrs. E. J. Phillips; Ellen Orton, Mrs. Louise Allen; Mlle. Beautemps, Miss Lizzie Harold; Mrs. Quaint, Miss Anabel Dudley; Jenny, Miss L. Scanlan; Little Betsy, Little Alice Pennoyer. J. W. Norris enacted the dual role of Sir Roger Tichborne and Arthur Orton in a meritorious manner, completing the changes of costume and individuality with marvelous rapidity. Mrs. E. J. Phillips as the Widow Orton had an excellent part, and very satisfactorily filled the requirements of the role. Mrs. Louise Allen was an intelligent and graceful representative of Ellen Orton, and Messrs. Charles Bradshaw and Charles Stanley were amusing in their respective roles of Pompey Bonage and Baron Von Slips. Miss Emma Markley, who made her first appearance at this theatre in the role of Emily Tichborne, is very graceful and pleasing in her manner, and her intelligent conception of her part proves that she is gifted with much dramatic ability. The other characters, without calling for any special comment, were well sustained, and the play was illustrated by some extremely good scenery. "Tichborne" attracted fair houses during its first week's run, and will be followed on Dec. 6 by the production of Henry J. Byron's last new comedy, "Married in Haste," for the first time in America.

EDWIN BOOTH commenced an engagement at the Walnut-street Theatre, Philadelphia, Nov. 22, appearing during his first week in "Richelieu," "The Apostate," "The Stranger" and "Othello." The attendance was medium during the week. During the present week he will appear in "Hamlet," "A New Way to Pay Old Debts," "The Lady of Lyons," "The Merchant of Venice," "The Stranger" and "Katharine and Petruchio." On Dec. 6 he will appear, for the first time in Philadelphia, as Richard II. Miss Charlotte Thompson commences at this theatre on Dec. 20.

MISS RENA, the young comedienne, is on a visit to Philadelphia. She has lately been performing in the Western cities, and will probably soon appear at one of the theatres in the Quaker City.

ALICE KINGSBURY, the "Elfin Star," is at present residing in Philadelphia, having temporarily retired from the profession.

MILNES LEVICK commenced a week's engagement at Macauley's Theatre, Louisville, Ky., Nov. 22, producing his sensational Centennial drama entitled "Harvey Birch the Spy." With the exception of Thanksgiving matinee, the houses have been very poor; but Mr. Levick was unknown here, and our theatre-goers rarely turn out largely to witness sensational plays, even though they be written in the spirit of the times. Mr. Levick possesses talent sufficient at least to entitle him to a more generous consideration at the hands of the public than he has received here. The support given by the stock company was very good, although the representative of Gen. George Washington hardly realized our idea of "The Father of his Country." Olive Logan opens on the 29th for one week, and will be followed by Furbish's Fifth-avenue Combination. Advices of Nov. 25.

THE G. L. FOX COMPANY is billed for Dec. 1, 2, 3, 4, in "Humpty Dumpty in Every Clime," at the Opera-house, Newark, N. J.

THE PAST WEEK at the National Theatre, Washington, D. C., proved a gala one, the Mrs. Oates Comic-opera Company being the attraction. The audiences were very large, fashionable and enthusiastic. The company has been materially strengthened since its appearance here last season. The choruses are particularly strong and well disciplined, and the costumes are nearly all new, and surpass those of any other company we have seen here. The operas produced during the week were "Girofle-Girofla," "Princess of Trebizonde" (for the first time here in English), "La Jolie Parfumeuse," "La Fille de Madame Angot," and "Les Bavards." On Saturday evening, in addition to "Les Bavards," the dramatic cantata "Trial by Jury" was produced for the first time in this city, and created considerable amusement. The company opens in Pittsburg Nov. 29, and Cleveland Dec. 6. John McCullough appears at the National Nov. 29, and will be followed Dec. 6 by John T. Raymond........ Salsbury's Troubadours occupied Ford's Opera-house during the week to a fair business only. "Patchwork" is constructed very much in the style of "The Belles of the Kitchen"—a happy mingling of opera, comedy and burlesque, interspersed with local hits of a telling character. Messrs. Salsbury, Wren and Webster are clever comedians, while Nellie McHenry is irresistibly funny. Mr. Salsbury's imitations of Charlotte Cushman, J. W. Wallack, Joseph Jefferson and Chas. Fechter were excellent. "Patchwork" was preceded each evening by the performance of the charming little comedy "Sailing Under False Colors," in which Misses McHenry and Granville and Messrs. Wren and Webster appeared to advantage. The company is under the management of John T. Ford, and will appear at the Holliday-street Theatre, Baltimore, Nov. 29, for one week. Letter of Nov. 28.

THE MOBILE, ALA., THEATRE can be rented or secured on sharing terms for open dates in December, January and February. Apply to D. Bidwell, as per advertisement.

DAVIS & CO., theatrical agents, Cincinnati, O., state through their card that they can secure engagements for parties, with good wardrobes, who can play small parts.

A COPY of "The Two Orphans" is advertised for sale by L. Needham.

ATTRACTIONS wishing time at Whitney's Grand Opera-house, Detroit, Mich., after Jan. 1, 1876, and at the New Memphis, Tenn., Theatre, can address T. W. Davey or Joseph Brooks, as per card.

DRAMATIC AFFAIRS in Cincinnati to Nov. 26 are thus sent by our correspondent: "At the Grand Opera-house Miss Jane Coombs began an engagement on Monday last in 'Love's Sacrifice,' 'Lady of Lyons' being given on Tuesday, 'Hunchback' Wednesday, 'Adrienne' Thursday, 'London Assurance' Friday, 'Ingomar' Saturday evening, and 'School for Scandal' for the matinee on Saturday. The performance on Monday evening was very enjoyable, every character, even to the servant who announced the visitors, being excellently given. The Margaret Elmore of Miss Coombs was a skillful portrayal of mingled gayety, pathos and power. The Elmore of Frank Roche was admirable, and one of the finest pieces of acting he has given this season. The Jean Ruse of M. W. Fiske was natural and extremely amusing. Mr. Fiske is daily increasing his already excellent reputation as an actor. The rest of the cast consisted of A. D. Bradley as La Font, M. M. Price as Eugene, W. H. Southard as St. Lo, J. A. Meade as Friar Dominic, C. W. Vance, J. Dowling, G. Stewart, Gussie De Forrest as Herminie, Fanny Lee as Jenny, and Mrs. Grattan as Manou. The attendance has been rather light. The regular matinee by the stock company was given on Thursday (Thanksgiving) instead of Wednesday, the house being absolutely packed. Miss Coombs closes to-morrow. Next week she will play, supported by a portion of Mr. Miles' company, in Dayton, Springfield and Columbus. Marie Zoe comes next week, followed by the Kellogg Opera Troupe......At Wood's Theatre, Lotta, during her second and last week, has played "Musette" every evening and for the matinees on Thursday and Saturday. The attendance has been large at each performance. Thursday afternoon the sale of tickets had to be stopped, the house being overfilled. Miss Lotta as Musette, a willful child, shows to better advantage than in any of her other pieces, except, perhaps, 'The Old Curiosity Shop.' Mr. Locke, Lotta's support, failed to make a decided success of Timothy Tilters. It is hardly in his line. E. T. Goodrich, Ed. Marble and Miss Coursells of Mrs. Macauley's Louisville company were in the cast, and made good impressions. Mr. Marble being very funny as Young Bokus. R. F. Russell as Sir Hugh Tracy was quiet, natural and satisfactory. This young actor deserves commendation for the distinct manner with which he always speaks his lines. The remainder of the cast included Russell Soggs as Squire Bokus, B. R. Graham as Philip Darcy, Miss Rehan as Maud, and Miss McClellan as Selina Bokus, all of whose renditions were praiseworthy. Lotta closes to-morrow. On Monday the Furbish Combination appear in 'The Two Orphans.' Dec. 6, Frank Frayne......At Robinson's Opera-house amateurs gave three performances on the 26th and 27th, the programmes being 'The Ticket-of-leave Man,' 'Bamboozling' and 'Robert Macaire.'"

ROBERT MCWADE presented "Rip Van Winkle" at the Pittsburg, Pa., Opera-house Nov. 22. Our correspondent, under date of Nov. 26, says: "The attendance was limited. There was considerable merit in Mr. McWade's performance, which was recognized by the audience in the way of applause. In the main the bill was well acted, with W. H. Crompton as Derrick Von Hector, J. F. Dean as Knickerbocker, Charles Waverly as Lieut. Peter Stuyvesant, S. S. Hicks as Nicholas Vedder, H. N. Wilson as Leopold Von Hector, F. Hartwell as Reuben Crane, W. Standish as Lawyer App, J. H. Smith as ex-Judge Reese, Master Lionel Crompton as little Peter Stuyvesant, Kate Fletcher as Eda, Alice Hastings as Alice Van Winkle, Alfa Perry as Steenie, C. Johnson as Josephine, little Hattie Irving as Little Steenie. The play was the attraction all week, with the exception of Thanksgiving matinee, when 'The Romance of a Poor Young Man' was enacted by the stock company. Mrs. Oates and company open on the 29th......Katie Putnam and company opened at the Academy of Music on the 22d to a good audience. 'The Old Curiosity Shop' was produced, Miss Putnam delineating Little Nell and the Marchioness. When the little lady first came on the stage she was greeted with hearty applause, and her acting afterwards made a most favorable impression, loud calls bringing her before the curtain repeatedly. She has evidently given these parts careful study; and so closely was she identified with them on this occasion as to almost entirely lose her individuality. Her banjo-playing and singing elicited liberal approval, and furnished abundant proof of her versatile powers. Her support on the whole was satisfactory. Mark Bates as Dick Swiveler, H. H. Pratt as Quilp, and S. S. Cook as Grandfather Trent sustained their respective parts with more than ordinary ability. 'Daughter of the Regiment' and 'Little Rebel' were presented on the 23d, with Miss Putnam as Josephine and Laura; 24th, 'Little Barefoot;' matinee on the 25th, 'Daughter of the Regiment;' and in the evening, 'The Old Curiosity Shop.' On the 26th 'Jane Eyre' will be produced, 'The Old Curiosity Shop' for the matinee on the 27th, and 'The Little Detective' in the evening. Business for the week moderate...... Kit Carson appeared in 'The Texan, or the Wild Rider of the Plains,' at the Fifth-avenue Opera-house on the 25th to a numerous audience. The play will be reproduced on the 26th and 27th. Harrigan and Hart open at this house on the 29th...... Charlotte Thompson and company play at Library Hall for one week, commencing on the 29th ..... Treasurer R. J. McAndlis returned from Cleveland, O., a day or two ago, and reports C. E. Beamer as being considerably improved in health."

BARRY SULLIVAN commenced a week's engagement at De Bar's Opera-house, St. Louis, Mo., on Nov. 22, and has drawn large and well satisfied audiences the entire week, remarks our correspondent, writing on Nov 26, and continuing: "The bills of the week consisted of 'Richelieu' 22, 25, 'Richard III' 23, 27, 'Hamlet' 24, 'The Gamester' 26. 'The Stranger' was given at the Saturday matinee. J. F. Cathcart, Mr. Sullivan's traveling support, is a good actor. Miss Florence Chase deserves great praise for good work done during the week. Her impersonation of Julie de Mortimer in 'Richelieu' was one of the best we ever saw. Miss Constance Jordan, Chas. Krone and H. C. Curley are deserving of mention. The McKee Rankin Combination opens 29 for one week. Dec. 6, Lawrence Barrett..... The Frank Frayne Combination opened at the Olympic Nov. 22, and have played one of the largest engagements of the present season. The boys found something to suit them in 'Si Slocum,' and nightly turned out in large forces. The rifle-shooting of the Frayne Family is all genuine, and never fails to bring down the house. Jerry Blackburn, the best part in the piece, was capitally played by L. R. Stockwell. Chas. Plunkett as Julius had one funny scene in the last act, and made the most of it. Libbie Noxon as Patsy Collins did some neat comedy acting. Blanche De Bar was satisfactory as Grace Slocum. Mr. Frayne, who is suffering greatly from lameness, will take a week's rest. Mrs. D. P. Bowers opens 29 for two weeks. Mr. Frayne's business is now in the hands of Chas. A. Wing."

CHARLES W. EVELETH, the comedian of the Opera-house company, Rochester, N. Y., died in that city on Nov. 24, of typhoid fever, at the age of twenty-three years. He was born in Boston, Mass., in which city he was reared and educated. He made his first appearance on the stage last season at the Academy of Music, Buffalo, N. Y., playing third comedy, but displayed undoubted talent that fitted him to figure in a much higher position; and at the close of the Buffalo season Manager Hall effected an engagement with him to play first comedy at the Opera-house. He made his first appearance in Rochester on Aug. 21 last, at a matinee performance, acting Trotter Southdown in the farce of "To Oblige Benson," and sprung at once into general favor as being an actor of more than ordinary ability. His last appearance was on Saturday evening, Nov. 6, when he played Speigelberg in "The Robbers," supporting Edwin Adams. He had been feeling ill for a day or two before, and, at the conclusion of the performance, he retired to his dressing-room completely exhausted, and exclaimed: "I am done for now!" He was taken to his residence, and medical attendance summoned. Since that time he gradually grew worse, until death finally closed the scene. He leaves a wife and a large circle of friends to mourn his demise. The funeral took place on the afternoon of Nov. 26, and was largely attended.

JARRETT & PALMER'S "Two Orphan" Company presented that popular piece at the Providence, R. I., Opera-house throughout the past week to an average good business. The acting in general was good, but, taken as a whole, the performance compared unfavorably with that given by the regular stock company in the same play last season. Deserving the highest praise was F. B. Warde as Pierre, and his good reading and sympathetic acting won the audience from the start. As Jacques, E. K. Collier made a sufficiently bluff and villainous outlaw. F. C. Bangs as De Vaudrey made a gallant-looking Chevalier, but his acting was frequently stagy and too blustering. L. De Lorme very decidedly burlesqued the part of Picard, and Henry Weaver as De Liniers, Harry Bradley as De Presles, and Charles Le Clercq as the Doctor were acceptable. Aside from an exaggerated style of the tremulous delivery, Miss Rosa Rand gave a truthful portrayal of Louise. The elocution of Miss Rose Lisle as Henriette was bad, and her evident straining to make points was noticeably prominent. Mrs. E. B. Holmes put very little feeling into the part of the Countess, and the extremely slow and tedious delivery of Miss Ellen Morant as Sister Genevieve seriously marred the effect of the last scene of Act Sixth. Miss Mary Wells had evidently an erroneous conception of La Frochard, she making the comic side of the character much too prominent. As such, however, her acting was most artistic. Mr. H. Reid, the scenic artist, deserves a word of praise for several well-painted scenes. The production of "The Big Bonanza," which was announced for this week, has been postponed to give place to John T. Raymond as Sellers. Letter of Nov. 28.

AT THE MEMPHIS (TENN.) THEATRE Daly's Fifth-avenue Combination, under the management of James C. Duff, opened on Nov. 22 in "The Big Bonanza," which held the boards until the 25th, when "Divorce" was presented. "Mons. Alphonse" is the attraction for 26, 27. Good houses have been in attendance. Lotta appears 29 in "Musette."

AGNES BOOTH played to moderate business at the Opera-house, Rochester, N. Y., the past week, appearing in "The Lady of Lyons," "Camille," "The Stranger," "The Honeymoon," "The Colleen Bawn," "As You Like It," and "Oliver Twist." Mrs. Booth's Rosalind, J. B. Booth's Jacques, and John Clinton Hall's Orlando were excellent characterizations. In "Oliver Twist" Mrs. Booth's Nancy Sikes was an excellent performance. J. B. Booth's Bill Sikes, while wanting perhaps a little in force, was good. John Clinton Hall gave a fine rendition of Fagin, which was remarkable for its power and intensity of method. The various casts included the names of Harry Duffield, Joseph Clark, W. F. Horton, Emma Whittle and Mary Young, who played with credit to themselves. Maggie Mitchell and combination will fill a week commencing Nov. 29. During the Mitchell engagement J. Clinton Hall will play Ada Gray in the following places: Lockport, N. Y., Nov. 29, Seneca Falls 30, Syracuse Dec. 1, Binghamton 2, Elmira 3, Bath 4. Letter of Nov. 27.

AT THE PORTLAND (ME.) MUSEUM, "Rosedale" has been the attraction. At the extra matinee on Thanksgiving, as well as at the evening performance, many hundreds were unable to gain admittance. The play has been brought out in a superior manner, due attention having been given to the scenery, costuming and properties. The cast, which includes the entire company, has on the whole been notably strong. Isabel Waldron, who assumed the part of Rosa Leigh, was prevented by illness from appearing after Thursday night, Lizzie May Ulmer assuming the character for the remainder of the week at short notice, and in a manner that would have been highly creditable under any circumstances. "Rosedale" will hold the boards another week; "Oliver Twist" to follow.

CHARLOTTE THOMPSON opened at the Grand Opera-house, Detroit, Mich., Nov. 22 in "Jane Eyre," followed 23 by "Clouds," 24 "Romeo and Juliet," 25 (Thanksgiving) matinee "Clouds," evening "Jane Eyre," closing the season.......Lottie in "Uncle Tom's Cabin" is billed for 26, matinee and evening 27......Frank Mayo begins 29 for a week in "Davy Crockett," Mrs. Oates on Dec. 6, Jane Combs Dec. 13, Kellogg Opera Troupe 20.

HARRIGAN & HART'S COMBINATION is booked at Detroit, Mich., Opera-house for one week, Dec. 20.

FROM BOSTON, Mass., our customary report of amusements, dated Nov. 27, is as appended: "George Rignold has appeared in our midst in 'Henry V,' and his triumph has been immediate and decisive. As an actor he is acceptable, although by no means great. His reading is too much on one scale, and becomes a trifle monotonous; though his addresses to his soldiery are full of fire, very effective, and at times quite inspiring. His delivery of the familiar school-boy speech 'Once more into the breach' was peculiarly fine, and, with the accessories in the way of scenery, picturesque tableaux, and the final onslaught of the troops, was very impressive. His love scene in the last act, however, for pure, unadulterated first-class acting, certainly bore off the palm. It was perfectly true to nature, and was altogether the gem of the play. Coming, too, as it does, after the heat of battle, the noise and turmoil of the earlier acts, it was particularly good. His strong points, however, are his handsome face and elegant form. How much of it is art and how much nature is no part of our duty to inquire. His fine, expressive face, eyes that glance now fire and now gentle sweetness, a physique that anyone might envy, he seems the very model of youth and beauty. He is not so handsome, we think, as are some of his pictures; but he is handsome enough to carry away all hearts, male as well. The drama was finely put upon the stage of the Boston Theatre, some of the scenery being very beautiful, and the tableaux marvels of picturesqueness. The auxiliaries were more numerous than we ever remember seeing in any play, except possibly 'The Black Crook,' or dramas of that sort. In the battle scenes there were armies, not small detachments of melancholy supers, and everything was on the same scale of bounteous profusion. The Battle of Agincourt was thrilling and inspiring, and as a succession of tableaux was most remarkable. The cast was very satisfactory, consisting of all the regular company, augmented by members of Booth's Theatre, New York. The Fluellen of Frederic Thorne was a fine bit of character painting, and was at once recognized and applauded as such by the audience. P. A. Anderson also acquitted himself most creditably as one of the rough and rugged soldiery, entirely losing his identity in the part. C. B. Bishop as Pistol was very funny, and D. J. Maginness as Bardolph distinguished himself by a most remarkable make-up. Mrs. Thos. Barry in the difficult part of Rumor was very beautiful, and delivered her lines with rare grace and discretion. It would be impossible to mention each and every member of the cast, for the dramatis personæ must have embraced fully forty names, all of whom did all that was assigned to them creditably and effectively. Altogether, the piece was well mounted, well played, and, what is more, it has been well attended. Too much praise cannot be awarded to Manager Shewell for the care, patience and perseverance that have procured such a result. The drama will be played all of the coming week. After its withdrawal Kate Claxton will appear in 'The Two Orphans.' Gilmore gives a concert here Sunday evening, Dec. 5. ......The Museum has devoted the past week to a revival of Boucicault's 'Pauvrette,' which was a great favorite with the patrons of the establishment some twelve or fourteen years ago. The drama gives ample opportunity for scenic effect, and the fall of the avalanche, and the mountain scenery generally, are very well done at the Museum. The cast is a strong one, Mr. Warren and Miss Clark bearing off the palm, the latter in the title-role, which fourteen years ago was played by Kate Reignolds. The next attraction will doubtless be a drama from the French by Fred Williams...... George Honey returned to the Globe on Monday evening, reappearing in his former success, 'Our Boys.' Experience ought to have taught him that the run of a piece once broken can seldom, if ever, be renewed. Had he opened in Old Eccles, fresh from his New York triumph, he would have scored another victory. Instead of which, business during the week has been good only. 'Our Boys' is to be withdrawn after to-night, and on Monday 'Caste' will be produced, with Mr. Honey as Eccles, John C. Cowper as George D'Alroy, Owen Marlowe as Capt. Hawtree, J. H. Burnett as Sam Gerridge, Katherine Rogers as Esther, Lillian Conway as Polly, and Clara Maeder as the Marchioness—a strong cast......At the Howard, T. Grattan Riggs appeared Monday in 'Suil Gair,' followed by Julia Mathews in a little comedietta. Miss Mathews retired after Wednesday, and on Thursday 'Boston by Night' and 'Barney the Baron' were presented, and played the rest of the week. On Nov. 29 a new drama by Joseph Bradford and Fred Stinson, entitled 'A Conditional Pardon,' will be brought out for the first time on any stage. Grattan Riggs, Harry Bloodgood, George A. Bailey, D. Nourse, D. R. Ralton, Joseph Bradford, N. D. Jones, A. J. Leavitt, Marie Bates, Mrs. D. Nourse and Lottie Murray appear in the cast. After the drama an olio will be given, in which Barney and Rickey, the Raynor Brothers and Emerson and Clarke will appear. The performance will commence with John L. Hall and Emily Wiseman in 'A Conjugal Lesson.'......James E. Murdoch is in town."

IMOGENE and a dramatic company were in Reading, Pa., Nov. 25, 26, and are to show in Columbia 29, Harrisburg 30, William-port Dec. 1, Allentown 2.

LILLIE WILKINSON is to perform this week in Hamilton, Ont.

N. D. ROBERTS' "Jack and Jill" Pantomime Troupe performed in Wheeling, W. Va., Nov. 24, 25, Steubenville, O., 26, Younstown 24, and are to show in Sharon, Pa., 29, Canton, O., 30, Massilon Dec. 1, Akron 2, Toledo 3, 4, Cleveland one week, commencing 6.

JULE KEEN and Sally Adams, acting in "Chris and Lena," were in Syracuse, N. Y., Nov. 25, Auburn 26, 27, and are to perform in Canandaigua 29, Seneca Falls 30, Ithaca Dec. 1, Elmira 2, Hornellsville 3, Jamestown 4, Titusville, Pa., 6.

HELEN D'ESTE'S DRAMATIC COMPANY are to perform this week in Vicksburg, Miss., thence into Texas.

GEO. L. FOX'S "HUMPTY DUMPTY" TROUPE, with James S. Maffit as clown, and a first-class company of pantomime and specialty artists, is now traveling under the management of the proprietor, George H. Tyler, to whom all business communications should be addressed, in care of this office. Full particulars and a description of the specialty performances of this company are published in our advertising department.

JOHN MCCULLOUGH, during the past week, shipped to London, Eng., from Baltimore, Md., three-dozen canvas-back ducks as a present to Dion Boucicault.

CHARLES FURBISH'S COMBINATION, in the "Two Orphans," appeared at the Grand Opera-house, Indianapolis, Ind., on Nov. 22, and played to crowded houses all the week. Among the best-played parts in the piece may be mentioned the Chevalier Maurice de Vandrey of Geo. C. Boniface, the Louise and Henriette of Miss Georgia Langley and Miss Dollie Pike, the Count De Liniers of George Eyer, the Jacques Frochard and Pierre Frochard of M. W. Leffingwell and Frank Evans, the La Frochard of Miss Amelia Harris, and the Countess Diane De Liniers of Miss Maggie Newton. They close their engagement with the Saturday-night performance, and go to Cincinnati for one week, then to Louisville. Next (this) week "Our Boys" will be played by Theo. Hamilton's Combination......Mrs. Bowers, supported by Henry E. Abbey's company, is to play in "The Hunchback" Nov. 26 at the Academy of Music, and "Lucretia Borgia" and "The Chimney Corner" 27. They open in St. Louis 29......Barney Macauley, supported by his Cincinnati company, is billed for one week, commencing 29, at the Academy of Music. He opens in "The Duke's Motto." Letter of Nov. 26.

BAKER AND FARRON concluded a prosperous engagement at the Opera-house, Albany, N. Y., Nov. 27. On Thanksgiving, both at the matinee and evening performances, the house was fairly packed. "Heinrich and Hettie" was acted the first four nights, and "Conrad and Lizette" the rest of the week. Although their performances have been frequently reviewed in THE CLIPPER, it might not be out of place to state that they have visibly improved in their acting, while their vocal powers remain unimpaired and as pleasing as ever. Of the company, Messrs. Learock, Eberle, Gilbert, and Mrs. Eberle were conspicuous for the manner in which they assisted the stars. On the 29th Agnes and J. B. Booth commence a six nights' engagement. Dated Nov. 28.

TWO DRAMAS, suitable for the Centennial, are offered for sale by "Marit," whose address is care of this office.

THE WEEK ending Nov. 27 was prolific of good things at the Griswold Opera-house, Troy, N. Y. Edwin Adams played in, respectively, "Wild Oats," "Hamlet" and "Enoch Arden," the first three nights, and Maggie Mitchell finished the week with "Little Barefoot," "Jane Eyre," "Lorle," "Fanchon" and "Pearl of Savoy." The houses were moderate the first two nights, but during the rest of the week were immense. Maggie Mitchell's engagement brought $2,800 into the house at regular prices of admission. She goes hence to Rochester, Buffalo, Cleveland and Pittsburg—a week in each place. The Opera-house company, supporting Edwin Adams, report good houses in Cohoes, Ilion, and Syracuse 25, 26, 27. Baker and Farron play "Helen and Hettie" 29, 30 Dec. 1, 2, and "Conrad and Lizette" 3 4. Dominick Murray appears 6 in "The Spy." The "Naiaid Queen" will not be produced here until after its run in Albany. Letter of Nov. 28.

THE BUFFALO BILL TROUPE is to be in Houston, Texas, Nov. 29, 30, Dec. 1, 2.

MISS SUSAN DENIN, who fell from a bridge in the Academy of Music, Indianapolis, Ind., on Nov. 15, as described in our past issue, found her injuries more serious than anticipated. She is now lying ill at a hotel in that city. She was unable to act on the evening of Nov. 24, and Miss Florence Chase, at very short notice, supplied her place in the play of the evening. Morris & Whiteley's Company, who had been supporting Miss Denin, began a season in Peru Nov. 22, acting stock-pieces.

R. M. DE WITT, publisher of the "Acting Plays" edition, has just added half-a dozen fresh ones to his list of Ethiopian and comic dramas. Their titles appear in his advertisement in this issue.

MISS LILLY BARRETTO advertises for an engagement as chambermaid and general utility, her object being to advance in the profession, to which she already has had some experience. See card.

THEODORE HAMILTON'S "OUR BOYS" COMBINATION played in Reading, Pa., Nov. 22, Harrisburg 24, Columbus, O., 25, 26, Piqua 27, and are to show this week in Indianapolis, Ind.

SAM E. RYAN informs us that the reason the Capitol Theatre in Albany, N. Y., closed on Nov. 16 was because the company struck for salary already due; and as Manager McCall declined to pay them, they refused to perform. Mr. Ryan lost his pictorial printing and a week's engagement.

AT COL. WOOD'S MUSEUM, Philadelphia, the Georgia Minstrels have appeared during the week ending Nov. 27, the dramatic company performing at the matinees in "Luke the Laborer" and "Robert Macaire." Wm. Carleton, the Irish comedian, will commence an engagement on the 6th of December, sustaining the title-role in a new play entitled "The Marquis of Waterford."

ALL THE DIFFERENT places of amusement in Philadelphia gave matinees on Thanksgiving Day, which were well attended, as were also the performances in the evening, the weather being remarkably fine.

FROM SAN FRANCISCO, CAL., we are in receipt of the appended report of amusements, dated Nov. 21:

The first sign of Winter, with its days of alternate rain and sunshine, was given during the past week by frequent showers, and the attendance at the different theatres was affected somewhat by the rain. Joseph Murphy's engagement at the California Theatre, which was extended owing to a gradual increase of business, from one to three weeks, closed on the 20th. The pecuniary success that attended the appearances of Mr. Murphy has been owing to the prestige gained while he was one of the leading comedians of the local minstrel troupes. He has always been held in great favor by all classes of theatre-goers, and his experimenting with characters that require for their portrayal cultivated ability and the force of assured skill is regarded with tendency that would not have been a stranger. An instance of this was given a little time ago, when he attempted Eccles, and again last week at the California Theatre, when he tried Miles-na-Coppaleen in "The Spy." Colonel Shaw's failure in the latter character was pronounced by the critics generally. The record of performances during Mr. Murphy's third week was as follows: "The Collegians" on Monday; "Kerry" on Tuesday; "Kerry" for the benefit of the Germania Rifles, on the 17th; "His Last Legs" and "Handy Andy" on the 18th, and also for the benefit of Mr. Murphy on the 19th; "The Colleen Bawn" at the matinee on the 20th, and the same play in the evening, for the benefit of the family of a dead journalist, W. B. Linehan. On the 22d the stock company will appear in "Uncle Tom's Cabin," and afterwards bring the week to the familiar pieces of "Flowers of the Forest" and "Under the Gaslight." On the 27th Byron's new comedy of "Our Boys" will be produced for the 28th. William Hamilton, Robert Paterson, T. W. Keene, Walter Leman, Ellie Wilton, Alice Harrison, and Belle Pateman. The melodrama from the French of "Pauline and Marguerite" will form the spectacle for the Christmas holidays.....Comedy and drama have given way to burlesque at Maguire's Theatre, and Jas. O'Neil, Miss Hawthorne and other actors of serious parts have gone under the ban of the stage to W. Craig, A. M. Kennedy, Katie Mayhew, and the followers of Momus in general. "The Fair One with the Blonde Wig," which is a remodeled version of "The Invisible Prince," was produced on the 15th with fair success. As it is announced for repetition during the coming week, an opportunity will be given to witness the performance and report it person. Lotta and Mazuma Minstrels at the Academy-house have done a fair business, the novelties offered being "The Skidmore Guards," "The Four Prophets" by Emerson, Mack, Wilson and Reed, and "The Philosophical Oration" by Billy Emerson. Fred Walz, tenor singer, who withdrew from his accustomed place in the dusky ones only a couple of weeks ago owing to illness of a child, reappeared on the 15th, and was kindly welcomed. Charley Sutton and Bob Hart are announced as being under engagements.....The opera at Platt's Hall has been highly attended lately. "Der Freischutz" was given on the 14th and 16th. "Fra Diavolo" on the 18th, and "The Barbiere" on the 20th.....Notwithstanding the apathy of the public, which has been shown by the small audiences during from time to time, towards the opera, Madame Fabbri boldly announces "The Merry Wives" or Formes' benefit on the 24th (which has been set down for the 23d, "La Sonnambula" on the 26th, and "Roberto le Diable" for the 28th..... Geo. Chaplin and Ella Badger are playing at Gilroy..... Accessions have been made to the local operatic talent by the arrivals from Utah, during the week of Signor and Signora Morini, Signorina Alice Persiani, mezzo-soprano; and Signor Tito Palmieri, tenor.

MUSICAL.

MRS. CHANFRAU'S VARIETIES THEATRE, New Orleans, La., received well-sustained patronage during the week ending Nov. 20. Chizzola's French Opera-bouffe Company, with Mlle. Geoffroy in leading roles, still remaining the attraction. The only new opera presented was "Petit Faust," which received its initial presentation in New Orleans Nov. 22. Mlle. Geoffroy in the role of Marguerite added another to her several triumphs. Mlle. Nardyn appeared as Mephisto, Mons. Roger and Duplan as Valentin and Le Crocher. Another opera, entirely new here, "La Perichole," is underlined for 26, and the troupe closes 27, leaving 28 for Galveston, Texas. They will be followed at the Varieties by Daly's Company, who will open the dramatic season at this Theatre 29 in "The Big Bonanza." Advices of Nov. 23.

AN E-flat cornet and a tuba-player are wanted by Prof. Schultz, leader of Navy-yard Band, who advertises.

"FOOTPRINTS ON THE SNOW," "Girls Will Have Their Way," and other attractive songs, can be found noticed, with prices, in Roe Stephens' card, in another column.

CHEAP MUSIC is published by Winner of Philadelphia. See card.

THE BERGER FAMILY and Sol Smith Russell were at the Academy, Charleston, S. C., Nov. 22, 23, 24. Miss Anna Berger's cornet solo was excellent. Miss Annie Morgan has a pleasing voice, and renders her songs with much grace. Miss Josie Madock's and Miss Ettie Morgan's duet of popular airs on the bells was loudly applauded, as was Mlle. Klaisy's solo on the violoncello. Sol Smith Russell in character songs and impersonations took the audience by storm, and had to sing at least three encores to every impersonation he essayed. Business was very good. Route ahead: Columbia, S. C., 29. Newberry 20, Greenville Dec. 1, Spartansburg 2, Charlotte 3, Chester 4, Columbia 6 (return), Sumter 7, and Wilmington, N. C., 8 and 9.....The Holman Opera Troupe commence an engagement of one week 29. Letter of Nov. 25.

THE GILMORE BAND is to give a concert at Detroit, Mich., Opera-house Dec. 6.

THE NICOLAO OPERA COMPANY gave a concert in Flint, Mich., Nov. 25, to a good house, giving the best satisfaction; they went to Lapeer 26, and met with a fair reception, the weather being unpropitious.

THE MENDELSSOHN QUINTET CLUB is to give two concerts in St. Louis, Mo., Nov. 29, 30.

MRS. BERNARD, the mother of Pierre Bernard, the husband of Caroline Richings, is reported to have died in Baltimore, Md., recently, "leaving ten children and a large fortune."

DR. HANS GUIDO VON BULOW made his first appearance in Brooklyn on Nov. 23 at Plymouth Church, assisted by the soprano Miss Lizzie Cronyn. The attendance was small but appreciative, numbering some six or eight hundred.

THE PHILHARMONIC SOCIETY of Brooklyn will give the opening concert of the season of 1875-6 at the Academy of Music on Dec. 18. The orchestra, as during the past two seasons, will be under the guidance of Theodore Thomas.

THE GOODALL JR., violinist, etc., and E. A. Tilton, piano accompanyist, are open for engagements with first-class parties. See card of particulars in another column.

THE CAMILLA URSO CONCERT TROUPE, under the management of S. A. Draper of Oil City, Pa., gave a good entertainment in Titusville, Pa., Nov. 24, and go to Oil City 25, Franklin 26, Meadville 27, and are to sing in Warren, O., 29, Painesville 30, Buffalo, N. Y., Dec. 1, Rochester 2, Penn Yan 3, Canandaigua 4, Wilkesbarre, Pa., 7, Scranton 8, Lancaster 9, Reading 10, Bethlehem 11, Philadelphia 13.

THE advertises for an engagement as double bass and tuba player.

"SOLID DISHES TO THE FRONT" is the title of a humorous song-book, bearing the imprint of Robert M. De Witt, advertised in another column.

THE ADELAIDE PHILIPPS Italian-opera Troupe opened for one week at the Richmond (Va.) Theatre Nov. 22. During the week the following operas were presented to not large audiences: "Il Trovatore" 22, "La Cerentola" (Cinderella) 23, when Miss Matilde Phillipps made her debut, and far surpassed the public expectation by her excellent singing and fine acting. Her voice is a remarkably pure and melodious contralto, of wide range, and is peculiarly effective, both in the upper and lower registers. She was loudly called for, and acknowledged the same after the fall of the curtain on the last act. The new opera was a complete success. "La Favorita" 24, "Barber of Seville," 25, "Romeo e Giulietta" 26, "La Traviata" by request, for the Saturday matinee, and for the closing performance "Martha" and the second act of "The Barber of Seville." Advices of Nov. 28.

THE KELLOGG English-opera Company commenced a two weeks' season at the Academy of Music, Philadelphia, Nov. 22, with the opera of "Martha." The "Huguenots," "The Bohemian Girl," "Il Trovatore," "Fra Diavolo," and "Rose of Castile," constituted the repertory for the opening week, during which the attendance was good, with the exception of the evening of the 24th, William Hamilton's benefit, when the inclement weather led to a slim attendance, Miss Annie Montague then making her first appearance in Philadelphia in the role of the Queen in "The Huguenots." Mr. Maas was unable, by reason of illness, to appear the first two evenings, Mr. Castle taking his place. Miss Kellogg appeared during the week in the operas of "Mignon," "Bohemian Girl," and "Fra Diavolo."

"MME. ANGOT'S CHILD," with Frank Cooly as Clairette, was presented at a matinee performance at the Amateur Drawing-room, Philadelphia, on Thanksgiving Day.

THE CORNETIST LEVY, his wife, Miss Lina Buckhardt, Miss Blanch Corelli and Mr. Melbourne are to give a concert in Music Hall, Troy, N. Y., Dec. 16.

BLIND TOM played to fair houses Nov. 24, 25, in Troy, N. Y.

THE BERGER FAMILY and Sol Smith Russell are reported to be meeting with fine success in the Southern States. A correspondent says that the business in all the halls will hold, and that they played to an eight-hundred-dollar house at Atlanta on their opening night. The following are a few extracts from some of the press notices:

THE BERGER FAMILY AND SOL S. RUSSELL.—Straub's Opera-house was crowded to its utmost capacity last night with a highly fashionable audience. The entertainment is of a superior order, gives great satisfaction, and never fails to draw large audiences.—*Knoxville Daily Whig and Chronicle.*

THE BERGER FAMILY AND SOL SMITH RUSSELL.—There are no more delightful entertainments than those given by the Berger-Russell Troupe, and their popularity is shown by the very large audiences that they always draw, especially in Atlanta. The company is large in its number of fine female performers, * * * Miss Anna Berger is a skilled performer on the cornet and violin. Mlle Emma Klaisy's solo on the violoncello was something wonderful. Miss Anna Morgan is a balladist of a high order, and never fails to receive several encores. The genius of fun is certainly Sol Smith Russell, the most mobile and changeable piece of comicality that was ever seen. Russell has become a national celebrity in his line. We recommend the company where it may go.—*Atlanta Daily Herald*, Nov. 19.

A MUSICAL PRODIGY.—We present our readers the following letter without comment:

JACKSON, MICH., Nov. 25, 1875.

EDITOR OF THE N. Y. CLIPPER.—I wish to call your attention to a fact that will greatly interest the readers of THE CLIPPER and the musical world in general. There is a gentleman in this city who undoubtedly sings lower than any other man living. He sings from "A" above middle "C" the limit of a tenor voice—to "F" below double "C"—nine tones below the bass compass—with ease, and to-day the writer and six others heard him sing in a *full, clear voice*, down to "D" below double "C." This, unless I am misinformed, is lower than any bass-singer living ever attempts to reach. His voice has never been cultivated to any extent, and is consequently somewhat harsh. His name is Wm. M. Pease. Yours truly, MILT. H. HALL.

VARIETY HALLS.

CLIPPER ALMANAC.—Our patrons will please bear in mind that the forms for the CLIPPER ALMANAC for 1876 will be closed very soon, and advertisements should be sent in as early as possible. For terms, etc., see notice in our business department.

LUSLINE, in her aquatic feats, and Watson the man-fish, announce their first open date as Jan. 17. They can be engaged through H. S. Sanderson, their agent, who advertises.

THOMPSON, Ethiopian, Irish and Dutch comedian, inserts his address in another column.

WESLYN AND CASEY, instrumentalists, vocalists and dancers, open at the Theatre Comique, Providence, R. I., Dec. 6.

WHITE-FACE specialty artists are wanted for a season of six weeks. Apply to Col. T. Allston Brown, as per card.

ROSEVILLE CONCERT HALL, Newark, N. J., is open for the season, and variety talent in all branches of the profession is advertised for by the proprietor, H. J. Manton.

MLLE. DE GRANVILLE, in feats of strength, and Venus and Adonis, in velocipede acts, can be engaged through their agents, E. W. Woolcott & Co. See card.

NOVELTY COMBINATIONS and specialty artists are wanted at the Metropolitan Theatre, Indianapolis, Ind., for a season commencing Jan. 3. Address Simon McCarthy, as per advertisement.

HARRY AND LEONIE MENDEL, Dutch artists, are at present performing at Looney's Varieties, St. Louis, Mo., where they can be addressed.

H. S. PARKER & Co., theatrical agents, Philadelphia, advertise for serio-comic vocalists, dancers, curiosities, etc.

MARSH ADAMS, stage-manager, bill-writer, negro comedian, etc., who is about concluding a lengthy engagement at the Metropolitan Theatre, Indianapolis, Ind., where he can be addressed, will be at liberty Jan. 1, 1876.

MAJOR BURK, drill specialty artist, now at the Globe Theatre, New York, desires a lady partner to complete an act, sword combats, etc. He advertises in his card the qualifications necessary to become a partner, and particularly requests "G. X." to write.

THE HARRINGTON COMIQUE ALLIANCE showed at Quincy, Mass., Nov. 25. The troupe included the Ducello Family, Blanche Ray, Georgie Brown, of whom mention was made in last week's CLIPPER, and Frederick Rice, George C. Howard and the Rossis.

AN UNUSUALLY large audience was in attendance at the Globe Theatre, New Orleans, La., on the night of Nov. 22, to witness the appearance of Mme. Blanche's Parisian Sensation. The programme presented an attractive variety of sketches, songs, dancing and minstrelsy.

THE WAITE SISTERS, burlesque specialty artists, now performing at the Theatre Comique, Toledo, O., where they can be addressed, will be at liberty Dec. 13.

LOTT SANFORD, serio-comic vocalist, has recovered from her recent illness, and can be addressed care of this office by managers desiring to engage her.

SPECIALTY ARTISTS and dramatic stars are wanted at Barton Opera-house, Syracuse, N. Y. See card.

FEMALE TALENT is wanted at the Atlantic Varieties, Springfield, Mass., N. Y., as per advertisement.

DR. S. M. LANDIS, whose address find in another department, is prepared to arrange with variety managers for the production of his drama of "The Fiend, or the Torturer of Innocence."

BILLY HALLE, dancer, can be addressed care of this office.

SAM MARTIN, one-legged song-and-dance artist, can be engaged by applying to advertised address.

N. C. GOODWIN JR., the young mimic, in his specialty sketch "His First Rehearsal," during which he gives imitations of prominent actors, opens at Tilton's Varieties, Portland, Me., Nov. 29. The engagement of Edward Atherton, Boston, Mass., at the Howard Athenæum, Boston, Mass., after which engagement he will be at liberty to accept open dates from managers, who are referred to his card for criticisms of the Boston (Mass.) press on his performances.

HEYWOOD BROTHERS' COMBINATION will show at Dekalb, Ill., Nov. 29, Crawfordville, Ind., 0, Greencastle Dec. 1, Terre Haute 2, Paris, Ill., 3, Mattoon 4, Decatur 6, Bloomington 7, Peoria 8, Pekin 9, Lincoln 10, Springfield 11. Business is reported as good.

C. F. FOX, double horizontal-bar performer, will be ready to accept engagements after Dec. 20 at first-class variety houses; also for the tenting season. See card.

TALENT of all kinds is wanted at the Germania Theatre, Scranton, Pa., as per card of proprietor and manager, Harry Fox.

FIRST-CLASS specialty people can find engagements at Smith's Opera-house, Grand Rapids, Mich., by applying to the proprietor, W. B. Smith, who advertises.

MINSTREL, variety and dramatic talent is wanted at Berry's Arcade Theatre, Jersey City, N. J. See advertisement.

AT FOX'S GERMANIA THEATRE, Scranton Pa., the company the past week included Mary Mitchell, Annie Rochfort, Frank Harrison, Thatcher and Hume and Harry Fox. On Nov. 29 the St. Clair Sisters and Fred Livingston are to appear.

AT THE ADELPHI, Buffalo, N. Y., the past week opened with the finest house of the season, and the performances were entertaining. The sketch of "Sarah's Young Man" introduced Harry Sinclair, Johnny Shay and Miss Jasper in roles that took well with the audience. Miss Ettie Romain's ballads were good. Murphy and Shannon in their specialty of "The Dutch Team" made a decided hit. A. W. Sawyer, tumbleronicon artist, was well received. The feature of the week's programme, however, was Miss Lillie Wilkinson in "Little Sunshine." The play and Miss Wilkinson's performances have been noticed heretofore in THE CLIPPER. The support was very fair, and business good all the week, including an extra matinee Thanksgiving Day. Dan Shelby came out in a card this week, stating certain evil-disposed persons had circulated reports he was to leave Buffalo, etc. He says, if he has any trouble in renewing his lease of the Adelphi, that he will "build a place of his own." Nov. 29, Spencer Prichard, Dan Sadie Vivian, Alice Archer, Wm. Forepaugh and the Clark Bros. are to commence. Departures 27 were Murphy and Shannon, Ettie Romain, A. W. Sawyer and Lillie Wilkinson. Advices of Nov. 26.

AT THE THEATRE COMIQUE, Richmond, Va., Emma Gertrude, dancer and contortionist; Fannie Duane, serio-comic; Emma Winnetta, in Irish specialties; and M. V. Malmburg were the new faces the past week. Emma Gertrude shows to a decided advantage. Fannie Duane is an old favorite, and shows much improvement in her singing and gestures. Emma Winnetta is painstaking, and a good card. Malmburg, who has been appointed stage-manager, is a pleasing actor, and his recitations are deserving of special mention. The clog-dancing of Charley Morris is artistic. Harry Delave, who has severed his connection with the O'Neil Combination, remains with the company, and is a deserving performer. May Robins, owing to indisposition, did not appear 22, as announced in our last letter. Harry Fenner and the Simpson Sisters are booked for 29. Business remains good. Charley Crowell closed 27, going to Norfolk, to take charge of the Norfolk Skating Rink.....At the Grand Central business remains good. No new faces were offered the past week. Aubrey and Moulton, gymnasts, closed 27, going to Norfolk. The Wheeler Sisters, Sadie St. Clair and Prof. Harris are underlined to open 29. Letter of Nov. 28.

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AT THE Adelphi, Toledo, O., the new arrivals Nov. 22 were the St. Felix Troupe and Kate Sheppard. The Felix Children have improved very much since their last appearance here, and they have a fine wardrobe. Miss Sheppard sang serio-comic songs. Emma Bretto closed 27; also Adams and Ransom, who go to Bucyrus, O. Griffin and Rice open 29. Biz improving.....At the Theatre Comique there were no new arrivals 22. Den Thompson's date being transformed to Dec. 13. Mlle. Barretta closes 27; also Archie White and Ella Esmond, who go to Grand Rapids; and Hall and Thompson, who go to Cleveland. Niles and Evans, John T. Kelley and Rosa D'Erina open 29.....At the Atlantic Garden the new arrival was Kitty Dolman, who appeared in comic songs. Cincinnatus Lottie Archer and Agnes Sutherland close 27, going to Detroit, Mich. Billy and Maggie Ray and Lizzie Latour open 28. Advices of Nov. 26.

THE GARNELLA BROTHERS, having canceled their engagement for the season with Josh Hart, have been secured for ten weeks in San Francisco, and open there Dec. 20,

THE MAN TO WALK twelve hundred miles in twelve hundred hours is wanted at the Opera-house, Hamilton, Ohio, not Canada, as stated in last week's CLIPPER.

MOORE'S OPERA-HOUSE, Youngstown, O., will be opened for the season Dec. 4, and first-class artists are requested to communicate with Frank Wild, business and stage-manager.

THE ST. CHARLES THEATRE, New Orleans, La., is advertised to let for a variety theatre. It is well stocked with scenery and appointments, will seat two thousand, and Mr. Ben De Bar offers to give a five years' lease of the property, with possession in April next.

AN ARTIST who can do double-trapeze business is wanted by Prof. E. C. Taylor, whose address find in another column.

PERFORMERS desiring engagements at Carrollton Variety Theatre, Fall River, Mass., are referred to the manager's advertisement.

THE WINNETTS—Thomas and Lotta—now traveling with the Coleman Family, commence a two weeks' engagement at the Grand Central Theatre, Troy, N. Y., Dec. 20.

THE OLYMPIC THEATRE, Troy, N. Y., will be opened for the season Dec. 13, and first-class variety performers are advertised for.

JOHN LE CLAIR, gymnast, opens at the Park Theatre, Brooklyn, N. Y., Nov. 29. He can be addressed through his agents, E. W. Woolcott & Co., for engagements.

EMMERSON AND CLARK, song-and-dance artists, publish a card from J. M. Mortimer, manager of the Grand Central Theatre, Philadelphia, Pa., in which they are rated by him as first class artists in their line. They are now performing at the Howard Athenæum, Boston, Mass.

A CARD from the Orrins, acrobats, who have just concluded an engagement of seventy-nine weeks with the "Humpty Dumpty" Troupe—in which they return thanks to Messrs. G. L. FOX, Geo. H. Tyler, and all the members of the company for attentions shown in the past—can be found in our business department. All communications for the brothers can be addressed care of this office.

BABY BINDLEY, juvenile specialty artist, assisted by her father, Prof. Bindley, open at Grand Central Theatre, Troy, N. Y., Nov. 29. They can be engaged through Agents Woolcott & Co., as per card.

FISH & AUSTIN'S COMBINATION is to perform in Falls Village, Ct., Nov. 29, Litchfield 30, Walcottville Dec. 1, Collinsville 2, Unionville 3, New Hartford 4. Miss Emma Austin, who has recovered from a severe illness, rejoined the show in Great Barrington, Mass., Nov. 27.

VARIETY NEWS from Cincinnati comes as appended from our correspondent, dating Nov. 26: "At the National Theatre Comique the new appearances this week were Sidney C. France, J. H. Larkins, Harry Clifford, Carrie Armstrong, and Lottie Grant. Mr. France appeared as Skid in 'Marked for Life,' the length of which precluded much of an olio. Mr. France was well received. The olio consisted of the Dutch specialties of Larkin and Miss Armstrong, which made quite a hit, songs-and-dances by the Turner Brothers, Baby McDonald's specialties, Lottie Grant's vocalisms, James McDonald's clog-dance, Tommy Turner's banjo-solo, and the farce of 'Slippery Cake,' in which Harry Clifford was very funny. Business has been large. The departures to-morrow will be S. C. France for Baltimore, Turner Brothers for Philadelphia, and James and Baby McDonald for Boston. Baker and Doyle, Helene Prior and Edwin Failing are underlined for the 26th, and Harry Clifford will appear for the comp.'.....At the Grand Central Theatre was reopened on Monday with J. T. Leon as manager, and J. W. Berkley as stage manager. The company consists of the Leon Family, gymnasts; Clara Stanley, vocalist; Agnes Hawthorne, balladist; Annie Clarke, Annie De Lorme and Maud Leonora, vocalists; Harry Osborne, Billy Ford, Billy Mendel, Charley Young and Harry Morris, comedians. Business has been fair. Ada Lawrence is underlined for next week. Mr. Leon is confident of making the hall a success.....At the Adelphi the newcomers this week have been Billy and Maggie Ray in character sketches, and Billy Reed in songs-and-dances. The latter's name is painstaking, and a good card. Malmburg, who has been appointed stage-manager, is a pleasing actor, and his recitations are deserving of special mention. The clog-dancing of Charley Morris is artistic. Harry Delave, who has severed his connection with the O'Neil Combination, remains with the company, and is a deserving performer. May Robins, owing to indisposition, did not appear 22, as announced in our last letter. Harry Fenner and the Simpson Sisters are booked for 29. Business remains good. Charley Crowell closed 27, going to Norfolk, to take charge of the Norfolk Skating Rink.....At the Grand Central business remains good. No new faces were offered the past week. Aubrey and Moulton, gymnasts, closed 27, going to Norfolk. The Wheeler Sisters, Sadie St. Clair and Prof. Harris are underlined to open 29. Letter of Nov. 28.

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COLLINS AND MOORE, acrobatic song-and-dance men, who are favorably spoken of by the Boston press in extracts published, with their address, in another column, desire to negotiate with responsible managers.

THE ARRIVALS at the Theatre Comique, Cleveland, O., Nov. 22, were Clara Sidelle, Charles A. Vincent, Lazelle and Millson, and Master Lazelle. A very serious and probably fatal accident happened to Master Lazelle on the evening of the 24th. In making the final somersault from the trapeze to the carpet, which was held under for the purpose of catching him, one of the men holding the carpet allowed it to slip from his grasp, and the boy fell to the floor with a crash, fracturing his skull, and he was carried from the theatre to a carriage insensible, in which state he now remains. We have just learned that hopes are entertained of his recovery, and are assured by Manager Montpellier that no pains or expense had been spared to secure the best surgical aid for him. The departures 27 are Georgia May and La Petite Florence, destination not given; Ella Davis, to Theatre Comique, Detroit, Mich.; the Kine Brothers, Mitchell's, St. Louis; Griffin and Rice, to the Adelphi, Toledo. Advices of Nov. 26.

THE HASSONS—Billy and Sadie—have leased the City Hotel, St. Louis, Mo., and advertise that they will furnish the profession with good accommodations at reasonable rates.

THE NEW FACES at Smith's Opera-house, Grand Rapids, Mich., Nov. 21 were the Lorn Sisters, the Perry Brothers, Ed. Chrissie, Ned West, Miss Lydia Ross and Miss Della Wallace. The show is good, and the public appreciated it, filling the house every night. Miss Lizzie Mulvey opened 25. Miss Ida Carlisle closed 19, going to Chicago. Niles and Evans closed same date, as did Minnie Rainforth and Holmes and Malcom. The Stewart Sisters are announced to appear 29. Jeanie Lesslie closes 27, going to Detroit. Letter of Nov. 26.

THE TROY BOYS, known as the Onzalo Brothers, made their first appearance since the Cincinnati accident during the week ending Nov. 27, and made a tremendous hit in their daring and graceful trapeze act at the Grand Central, Troy, N. Y. Quilter and Goldrich took like hot cakes, and are re-engaged for another week. Miss Adelaide Miller will continue to win the favor of the patrons by her attractive presence and vocal abilities. Ashley and Smith, skaters, to Philadelphia; the La Verdes, to New York. Booked for 29: Barney McNulty, Fatty Stewart, Murphy and Norton, Baby Bindley and father, Lulu Mortimer, Kate O'Connor and George B. Harcourt. Business large. Letter of Nov. 28.

AT THE GRAND CENTRAL, Philadelphia, the Boissett Family, Mlle. Realta, Seamon and Somers, Miss Polly Daly, Col. Page and Miss Minnie Hall were the new arrivals on Nov. 22. The Boissets in their neat gymnastic act, Mlle. Realta in her feats of strength, Seamon and Somers in their acrobatic songs-and-dances, Miss Polly Daly in serio-comic songs, Col. Page in cornet-solos, and Miss Minnie Hall in her character vocalism were attractive features of a lengthy programme, which was concluded by the comic drama of "The Dutchman in Turkey," with G. W. Thompson in the leading role. Weslyn and Casey, Emmerson and Clark, and Miss Kitty Sharpe closed here on the 27th ult. Saisuma and Little All Right, Harry Macarthy and Miss Lillie Raymond commence on Nov. 29.

AT ENOCHS' VARIETIES, Philadelphia, the audience was good during the week ending Nov. 27, the principal features of the programme being the songs-and-dances of Manchester and Jennings, and an excellent sensational drama, entitled "The Black Hand, or the Lost Will," in which Frank Jones appeared to decided advantage in six different characters, and introduced his musical specialties. Frank Jones, Manchester and Jennings, and Tom Granger closed Nov. 27. Miss Sallie Partington and Joseph Herman open Nov. 29 in the sensational drama "Nevada Kate;" George W. Murray, Miss Kate Morris, Mlle. Salina, Grace Monroe, W. H. Davis, and W. P. Kitts also putting in an appearance on the last mentioned date.

AT MILLER'S WINTER GARDEN, Philadelphia, M. Ventini, E. H. Trainer, Mlle. Zulella, G. B. Harcourt and Miss Kate O'Connor, in their respective specialties, were the new arrivals during the week ending Nov. 27. Fred Mackley opens Nov. 29.

THE NEW NATIONAL THEATRE, Tenth and Callowhill streets, Philadelphia, will be opened about the beginning of January next, work being rapidly pushed forward on the building with that object in view. William J. Gilmore, who has the advantage of a long and varied experience in the variety business, will be the sole manager of this new establishment.

THE THEATRE COMIQUE, Washington, D. C., was largely patronized during the past week. The new attractions were Alonzo Schwartz and Milton Nobles in his play of "Bohemians and Detectives," which proved a great attraction. He was fairly supported by Miss Fannie Burt and the members of the regular company. The scenery and stage effects by Harry Hunter are deserving of mention. The departures Nov. 27 were Milton Nobles, Alonzo Schwartz, Ione Lang, Clara Moore, Fannie Burt, W. H. Langdon and Chas. Miron. Thomas J. Berry, treasurer, will resume his duties in the box-office Nov. 29, having been absent in the South and West for a number of weeks. The announcements for Nov. 29 are Wm. Henry Rice, Maggie Gray, the Metropolitan Ballet Troupe, sixteen in number, and Frank H. Nelson in his sensational drama of "Lost, or Out in the World."..... The new arrivals at the Avenue Theatre Nov. 22 were Robert L. Hall and Goldie and Barry. Mlle. Ida Harris and Mlle. Florence were the recipients of a complimentary benefit on the evening of the 26th. A number of volunteers appeared in addition to the regular company, and, notwithstanding the inclemency of the weather, the house was filled to its utmost capacity. The departures were Guy Linton, Lucy Adams, Nannie Welch, Maude Lemoyne

TERMS.
Single copy, 10 cents. Per annum, $5.00 in advance, including postage to any part of the United States. Foreign postage extra.
To clubs of four or more, a deduction of 20 cents is made from each yearly subscription.
ADVERTISING under the head of Amusements, 15 cents per line for each insertion.
Miscellaneous and Sporting advertisements, 20 cents per line for each insertion.
Extracts from other papers incorporated in news departments, 30 cents per line.
Advertisements to be paid for at the time of insertion, and liberal discount made when paid for three months or longer in advance.
FRANK QUEEN, Editor and Proprietor,
CLIPPER BUILDING Centre and Leonard streets, N. Y.

AMUSEMENTS.

ALL COMMUNICATIONS FOR CHARLES W. FISH THE RIDER WILL FIND HIM AT HIS HOME IN ST. ALBANS, VT. Box 591. 36 4t

AN EXCELLENT PICTURE OF MR. CHAS. CALLENDER, proprietor of Callender's Georgia Minstrels, appears in THE NEW YORK DAILY GRAPHIC of Nov. 24, with a sketch of his life. 36-1t*

NOTICE TO MANAGERS. C. F. FOX, in his wonderful performance on the double horizontal bars, will be open to accept engagements after Dec. 20. Also ready to engage for Tenting Season. All first-class managers address C. F. FOX, 36-2t* Mansion House, 623 Arch st., Philadelphia, Pa.

SMITH'S OPERA-HOUSE, GRAND RAPIDS, MICH.
W. B. SMITH.........Proprietor
FRED ROBERTS.........Stage-manager
OVERFLOWING HOUSES NIGHTLY.
Wanted at all times, FIRST-CLASS SPECIALTY PEOPLE.
Address as above. 36-3t

THE FIEND OR TORTURER OF INNOCENCE, acknowledged by the Press and the Public to be the most HUMOROUS and SOUL-HARROWING TRAGEDY of any age, can be secured by first-class variety theatres for a short season, with the author, Dr S. M. LANDIS as DICK SHAW, the Fiend. The Grand Central, Philadelphia, was jammed, and the laughter, excitement and applause were continuous, but POSITIVELY no "groans, hootings," or hisses (as per CLIPPER) were heard. Address Dr. LANDIS, at his Medical Institute, 13 N. 11th st., Phila.[*

JAKE BERRY'S ARCADE THEATRE, No. 30 NEWARK AVENUE, JERSEY CITY.
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Have received thousands of applications throughout the entire country the past seasons from Lyceum Lecture Course Committees, Firemen Companies, Clubs, Military Societies, School Committees, Home Orphan Institutes, Temperance and Benevolent Societies, and many mechanic and other organizations, asking and inquiring particulars, if the services of our company could be engaged on a certainty for one or two nights to play for their benefits, etc. We have also received hundreds of applications from proprietors of Opera-houses, Theatres, Agents of Halls, Billposters and others, wanting to know if we would arrange dates to play for them on certainty, or sell our receipts for one or two nights for their own special speculation, etc., etc., etc. But all such applications we had to decline to negotiate, owing to an extensive traveling route being always arranged five and nine months ahead, which prevented us from accepting any of the above offers whatever. But now we take great pleasure to announce to all the above applicants that we have made arrangements the coming season to accept all such above-mentioned engagements, providing the same will come on our regular route, or within forty to sixty miles from each city we visit, and we to reserve the exclusive right to fix the day and date for such benefits most convenient to our route. Our terms will be from two hundred and fifty dollars ($250) to four hundred and fifty dollars ($450) per night, according to the size of the city and the standing reputation of the company therein. We will give the entire entertainment, and furnish all our regular usual advertisements, consisting of large Pictorial Posters, Advance Ribbon Dodgers, Daily Minstrel Heralds of eight pages of reading matter, Red Band Dodgers and House Programmes. We will pay for posting and advertisements in dailies; and, in fact, we will pay and furnish everything else required to make the entertainment a success except opera-house or hall rent, license, gas, and help required to run the same, which must be furnished and paid for by the parties engaging us. We will also furnish the services of our two first-class agents, who will advertise each and every city thoroughly seven to ten days in advance. First-class managers of theatres wishing to make engagements during the regular season, for one or two weeks on a certainty, will meet with prompt attention, and we will endeavor to fix such dates to suit them. The following are some of the cities we shall visit this coming season, giving an idea of our route to all intended applicants, and they can govern themselves accordingly: Commencing with the old, reliable city of Pittsburg, St. Louis, Cincinnati, Boston, Brooklyn, Cleveland, Louisville, Chicago, Baltimore, Washington, Philadelphia, Milwaukee, Providence, R. I., Lowell, Manchester, Portland, Worcester, Hartford, Lawrence, Albany, Newark, Trenton, Harrisburg, Wilmington, Easton, Scranton, Lancaster, Elmira, Utica, Williamsport, Syracuse, Rochester, Buffalo, Watertown, Wheeling, Columbus, Erie, Detroit, East Saginaw, Grand Rapids, Fort Wayne, Battle Creek, Lafayette, Dayton, Indianapolis, Terre Haute, Marietta, Portsmouth, Lexington, Chillicothe, Evansville, Memphis, Nashville, Jackson, Vicksburg, New Orleans, Galveston, Houston, Little Rock, Cairo, Quincy, Keokuk, Peoria, Springfield, Bloomington, Madison, La Crosse, St. Paul, Des Moines, Minneapolis, Dubuque, Fond du Lac, Green Bay, Mankato, Leavenworth City, Council Bluffs, Sioux City, Yankton, Omaha, Denver City, Salt Lake, San Francisco, Sacramento, Stockton, Marysville, Virginia City, Kansas City, St. Joseph, Atchison, Jefferson City, Huntsville, Ala., Chattanooga, Knoxville, Norfolk, Petersburg, Richmond, Montreal, Quebec, Ottawa, and Toronto. All letters of application must be addressed to No. 135 North Third street, Philadelphia, Pa., to CHAS. H. DUPREZ, Manager of the Great Duprez & Benedict's Minstrels. Cut this out and keep it for future reference.
P. S.—Arrangements can also be made on the arrival in each city, ten days in advance of the company, with our only authorized general business agent,
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During the sketch Mr. Goodwin will give his Wonderful Imitations of BOOTH, BARRETT, SOTHERN, MAYO, STUART ROBSON, OWEN MARLOWE, GUS WILLIAMS, COOL BURGESS, and others, with appropriate changes of costume for every character.

READ THE OPINIONS OF THE BOSTON PRESS.

FROM THE BOSTON POST, JUNE 22, 1875.
One of the most entertaining features of the entertainment last evening, at the Howard, were Nat. C. Goodwin's marvelous imitations of celebrated actors. Booth, Barrett, Sothern, Mayo, Stuart Robson, Gus Williams, Harry Bloodgood, and others. Now that Robert Craig is dead, Mr. Goodwin is probably the best mimic in the country.

FROM THE BOSTON SUNDAY COURIER, JUNE 27, 1875.
One of the features of Stuart Robson's play, "Law in New York," has been some remarkably clever imitations of well-known actors by Nat. C. Goodwin, a young actor of this city. As a mimic I have seen none superior since the days of the lamented Craig, and his reproductions of the vocal peculiarities and mannerisms of Edwin Booth, Lawrence Barrett, Frank Mayo and other celebrated performers, were wonderfully correct. The strongest test his powers were put to, however, was in an imitation of Stuart Robson's manner of telling a story in the second act, and the shouts of recognition with which it was received are sufficient evidence of the genuineness of this young man's mimetic powers.

FROM THE BOSTON DAILY ADVERTISER, June 22, 1875.
Stuart Robson the comedian appeared last evening at the Howard, in his popular play of "Law in New York," in which N. C. Goodwin Jr. appeared as Dick, a Newsboy, and introduced a number of his Wonderful Imitations of actors. The funniest thing was his reproduction of a dialogue between Stuart Robson and Harry Bloodgood, which was capitally done, and which took immensely with the audience.

FROM THE BOSTON HERALD, JUNE 5, 1875.
Mr. N. C. Goodwin Jr., the young Boston Comedian and most Excellent Imitator, appeared last night at the Boston Theatre, and was received in a most flattering manner.

FROM THE BOSTON COURIER, JUNE 6, 1875.
N. C. Goodwin Jr. appeared at the Boston Theatre last evening, in the imitation scene from "The Widow's Victim." His performance was the feature of the entertainment Mr. Goodwin gave imitations of Sothern, Frank Mayo, Lawrence Barrett, Edwin Booth, Stuart Robson, Gus Williams and Harry Bloodgood. The last three received the most applause, that of Stuart Robson being particularly funny, and very clever. 36 1t*

WASHINGTON, D. C. ODD FELLOWS' HALL, 7TH ST. Without exception the finest hall in the city for balls, sociables, concerts, lectures and dramatic entertainments, having all the first-class conveniences, well lighted, stage spacious and supplied with new scenery. Auditorium 42x100 feet.
SEATING CAPACITY 1,000.
Will be rented on favorable terms to first-class applicants.
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CROSBY OPERA-HOUSE, FREMONT, NEBRASKA. Seating capacity, 800; stage, 24x44 feet; 2 drop-curtains; 7 full changes of scenery; ample dressing-rooms; everything new. Correspondence solicited. Will rent or play on share to first class companies or combinations, and on liberal terms. Population 3,000. On U. P. R. R., 47 miles west of Omaha.
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TO THE PROFESSION. We consider Ivinson's Hall, at Laramie City, Wyoming, the best between Omaha and San Francisco, and can fully recommend Laramie as one of the best "show towns" on the route.
D. G. WALDRON, MANAGER ALLEGHANIANS.
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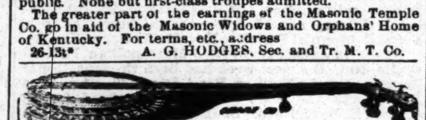

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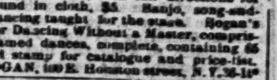
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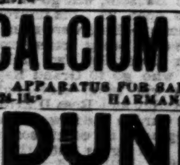
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